

MAXIMUMROCKNR

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MAY '92
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MAXIMUMROCKNROLL MAXIMUMROCKNROLL MA

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS GO TO IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR.

HA! HA! HA!

Hopefully you've figured out by now that the last month's issue (#107) was our April Fool's joke on you. And if you haven't, well, you shouldn't believe everything you read (And here I was thinking that punks questioned everything. Oh, I'm crushed). Anyway, Tim wants us to "enumerate all the falsehoods" 'cause he doesn't want MRR to get slapped with a lawsuit. Read the last sentence as: people who make money off "punk" are a tad touchy.

So, first off, we aren't buying out *Flipside*. We just wanted to add more fuel to the paranoia concerning our far reaching and omnipresent control of the "scene". Thanks to Al and the *Flipside* staff for having a sense of humor.

Many of the regular sections contain bogus items. In the letters-to-the-editor section, the most obvious phonies were the Bad Religion and Vegan Reich letters. The rest of the letters we'll leave up to you to decide.

Now, the record reviews. All records that were reviewed by A.P. Rilphoole (AR) were not real. So sorry kids, but there is no 8 LP Jello Biafra spoken word box set... yet! The Scumpit was a hilarious free-for-all for which no one person can be held responsible. And, of course, What's The Scoop was a fictitious product of Chris Dodge's twisted mind.

Ok, we finally get to the columns. They are all fakes; that's right, the columnists all wrote each other's columns. The first Jeff Bale column was done by Lawrence and the Cooking Jeff by Lily. The rest were as follows: Jeff did Lawrence's, Sam did Tim's, Dan did Sam's, Jennifer and Katy did each other's, leaving Ben and Mykel to also pull a switcheroo. So it follows that Mykel did not get arrested for child molestation, though the news story and letter (submitted by Ben, of course) about the whole ordeal were pretty convincing.

What's left? Well, we didn't really interview Nirvana and hopefully they aren't as stupid as the piece made them look.

Special thanks go out to Lance, Matt, Chris, Smelly, Walter, Joe, and that little gray man for their part in all this.

P.S. All checks for the MRR merchandise should be made out to Mike McNiel.

So it goes,
McMike

Steve Aycock
Michelle Belacic
Mel Cheplowitz
Chris Dodge
Lali Donovan
Karin Gembus
Katja Gussmann
Harald Hartmann
David Hayes
Ayn Imperato
Jux
Mick Krash
Timojhen Mark
Mike Millett
Ms NP9330
Katy Odell
Natasha Riggins
Dave Seifert
Dave Stevenson
Martin Sprouse
Matt Wobensmith
Miriam Wilding
Joel Wing
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Lance Johnson
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Ryan Hopeless
Kent Jolly
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Mike McNiel
Devon Morf
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Mr Pagemaker 4.2
Bruce Roehrs
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Kevin Wickersham
Eric Wilson
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Tim Yohannan

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Jeff Bale
Mark Hanford
Fred Cleaner
Kevin
Mary X
Spitboy
Jon "Moo Moo"
Robert
Melanie Gauthier

MAXIMUM ROCKNROLL RADIO



Heather Choy
Michelle Haunold
Radley Hirsch
Barry Lazarus
Jon Von

Mike Gill
Paula Hirsch
Kenny Kaos
Alisa Schulman
Last Will

DEAR ADVERTISERS: MRR is about to put out another

This time it will be issue #110 and will come out on June 15. Both part one and part two will contain all the regular features (just as they did in double issue #100, both parts of which sold as well or better than regular issues), but one part will be an update on the Bay Area scene (bands and individual activists), and the other part will have a theme as well—punks reaching 30+ years. It will contain over 50 interviews with, and columns by, people who have been active in the scene for a long time.

If you are interested in running an ad in one of these issues, the rates are as normal. For those that want both, we have a reduced rate for just this issue. Here's the scoop:

•1/2 page	(7 1/2" x 5")	One ad \$100, or ads in both for \$160
•1/3 page	(5" x 5")	One ad \$50, or ads in both for \$80
•1/3 page	(2 1/2" x 10")	One ad \$40, or ads in both for \$64
•1/6 page	(2 1/2" x 5")	One ad \$25, or ads in both for \$40

We would like to know well in advance if you want to reserve an ad in just one part or have ads saved in both parts, so please let us know ASAP. Ads themselves will be due in *before* June 1. Thanks a lot!

DEAR SUBSCRIBERS: Because there will be two simultaneous full length issue 110's, we will be adjusting people's subscriptions accordingly. People whose subs end at 110 will just receive 110 part 1. Those whose subs end at 111 will receive both parts but not 111. Everyone whose sub ends after 111 will have their sub-ending number lowered by one.

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CKMS Waterloo, Ont 94.5FM call station
KABF Little Rock, AR 88.3FM Fri midnight
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KSCL Shreveport, LA 91.3FM Weds 10PM
KTEQ Rapid City, SD 91.3 FM Thurs 9PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WJMU Decatur, IL 89.5FM Sat 10PM
WLCX Farmville, NE 90.1FM call station
WRMC Bethlehem, PA 640AM call station
WRUV Burlington, VT 90.1FM Thurs 6PM
WTSR Trenton, NJ 91.3FM call station
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
Radio Pomme Louviers, France 91.6FM Sat 5PM
A Slot Helmond, Holland call station
Canal Sud Toulouse, France 92.6FM Mon 6PM
Radio Dio Saint-Etienne, France 89.6FM Sun 7PM

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

MAXIMUMROCKNROLL

SUBSCRIPTIONS:

- **U.S.:** available from U.S. address below. Copies are \$2.50 each/ 6 issues sub for \$15.00. Calif residents, it's \$16.25.
- **Canada:** available from U.S. address at bottom of page. Copies are \$2.75 each/ 6 issues sub for \$16.50 (US dollars).
- **Mexico:** available from U.S. address at bottom of page. Copies are \$2.75 each/ 6 issues sub for \$16.50.
- **U.K.:** available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- **Europe:** available from U.K. address above. Copies are \$4.50 each/ 6 issue sub for \$24.
- **Australia, Asia, Africa:** available from U.S. address below. Copies are \$6.25 each/ 6 issue sub for \$37.50 (US dollars).
- **South America:** available from U.S. address below. Copies are \$4.50 each/ 6 issue sub for \$27.00.

BACK ISSUES AVAILABLE:

Back issues #37, 43-52, 55-64 are \$1.50 each ppd in U.S. (\$1.65 in Calif), \$2 Canada, \$2.75 So America, \$4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and \$2.50 for Europe (from MRR/UK). Back issues 66-100 (pts 1&2) are: \$2.50 US, \$2.75 Canada, \$2.50 Mexico, \$5.50 Asia/ Australia, \$3.00 So America. Back issues 101-107 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is \$5 per issue.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") \$25
1/3 page: (2 1/2" x 10") \$40
1/3 page: (5" x 5") \$50
1/2 page: (7 1/2" x 5") \$100, 2 or more items!

CLASSIFIEDS: 40 words cost \$2/60 words max for \$3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Yo Mama

SELL MRR AT GIGS: Within U.S., we'll sell them to you at \$1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
(415)648-3561

MAXIMUMROCKNROLL

TOP

For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, but no tapes yet).

10

SUZANNE BARTCHY

CHUMBAWUMBA-I Never Gave Up-12"
CONSPIRACY OF EQUALS-Grand Illusion-EP
V/A-Squat or Rot #3-EP
PROFAX-EP
CRUST-live/CHRIST ON A CRUTCH-live

DWARVES-live
PUBLIC ENEMY-live
American Me-movie
NAKED AGGRESSION-Keep Your Eyes Open-EP
SPITBOY-The Threat-EP

CHRIS DODGE

MAN IS THE BASTARD-Backward Species-EP
JOHNNY CASH-live
SLAVESTATE-Evil Empire-tape
ASPIRIN FEAST-Police Beat-EP
MELVINS-Night Goat-45

RISE FROM THE DEAD/FILTHKICK-split EP
BUNCHO FUCKING GOOFS-Carnival Of Chaos & Carnage-CD
DISMEMBER-Pieces-12"
DAMNABLE EXCITE ZOMBIES-Suck Your Soul-EP
BUILD UP-Keep Up The Fight-tape

LALI DONOVAN

NAKED AGGRESSION-Keep Your Eyes Open-EP
UNION MORBIDE-015-EP
VICTIM'S FAMILY-The Germ-LP
PROFAX-EP
CHRIST ON A CRUTCH-live/ TAR-live

CONSPIRACY OF EQUALS-Grand Illusion-EP
SPITBOY-The Threat-EP
THE FREEZE-Five Way Fury-LP
NATIONS ON FIRE-Strike the Match-LP
VINDICTIVES-Invisible Man-EP

KARIN GEMBUS

STRUGGLE-EP
CRUCIFIX-EP/ CHINO HORDE-EP
NATION OF ULYSSES-Birth-EP
HELLNO-EP
STILL LIFE-live/KING FISH-zine

PROFAX-EP
NATIONS ON FIRE-Strike the Match-LP
BUZZOV*EN-Wound-EP/GAUGE-Blank-EP
PITCHBLEND-EP
NAKED AGGRESSION-Keep Your Eyes Open-EP

WALTER GLASER

VELOCITY GIRL-My Forgotten Favorite
DISPOSABLE HEROES OF HIPHOPRISY-CD
HOLE-Holier Than Thou-EP
V/A-Dope, Guns N Fucking Vol 4-7-LP
JAWBOX-Tongues-45

SWELL-Well?-CD
ATOMIC 61-Heartworm-10"
RIDE-Leave Them All Behind-12"
V/A-Smells Like Smoked Sausage-2x45
HAMMERHEAD-Load King-45

MICHELLE HAUNOLD

V/A-Guns & Roses Punk Roots Vol. 1-EP
STRAWMAN-EP/THE URGE-Self Respect-LP
DIE TOTENHOSEN-Learning English-LP
HARD-ONS/CELIBATE RIFLES-Where the Wild...-2x7"
RIPCORDZ-Kidnoise-LP/CIRCLE JERKS-boot EP

BUM-A Promise is a Promise-EP/RICHARD HELL-EP
V/A-Clamchowder+Ice vs. Big Macs+Bombers-LP
WYNONA RIDERS-Some Enchanted Evening-EP
GAS HUFFER/MUDHONEY-split 45
THE BROOD-Vendetta-LP/WOMBLES-Too Long-EP

MICK KRASH

NATION OF ULYSSES-The Birth...-EP
JAWBOX-EP
SAMIAM-Beauf-12"
STILL LIFE-live/ TILL BORN-live
STRUGGLE-EP

SPITBOY-The Threat-EP
STRAWMAN-Politics on the Pavement-EP
PROFAX-EP
NATIONS ON FIRE-Strike the Match-LP
CHINO HORDE-EP

MIKE LAVELLA

COWS-Cunning Stunts-LP
GAS HUFFER/MUDHONEY-split 45
BIG CHIEF-Strange Notes-45
V/A-Clamchowder+Ice vs. Big Macs+Bombers-LP
SUGAR SHACK-Fearless Frat Killers-EP

HAMMERHEAD-Load King-45
MONOMEN-Took That Thing-EP
SLOT-45
JAWBOX-Tongues-45
Hate-#8-comic

TIMOJHEN MARK

V/A-Women's Liberation-CD
NAKED AGGRESSION-Keep your eyes open-EP
MICKEY FINN-Peacemaker-EP
MOB 47-Racist Regime-LP
V/A-Guns & Roses Punk Roots Vol. 1-EP

V/A-How Much Longer?-EP
V/A-Als Je Haar Maar Goed Zat-LP
URGE-Self Respect-LP
FREEZE-Five Way Fury-LP
BUZZOV*EN-Wound-EP/CRUCIFIX-1984-EP

MIKE MCNIEL

HELLNO-EP
DAMNABLE EXCITE ZOMBIES-Suck Your Soul-EP
NATIONS ON FIRE-Strike the Match-LP
FRATRICIDE-EP/ THE FREEZE-Five Way Fury-LP
ASPIRIN FEAST-Police Beat-EP

RISE FROM THE DEAD/FILTHKICK-split EP
MELVINS-Nightgoat-45
BUZZOVEN-Wound-EP
MANACLED-EP
Ben Is Dead-#18-zine

SMELLY MUSTAFA

MELVINS-Nightgoat-45
ASPIRIN FEAST-Police Beat-EP
COWS-Cunning Stunts-LP
MDC-Hey Cop, If I Had a Face Like Yours-LP
ICKY BOYFRIENDS-Size is Everything-EP

A.C.-live EP & Unplugged EP
BOORISH BOOT-EP
SPITBOY-The Threat-EP
SHEEPSQUEEZE-It's Not Working-EP
THUNDERMUG-Pork Some Beef-CD

BRUCE ROEHR

RISE ABOVE-Where the Meat is Red-EP
LEGITIME DEFONCE-Don't Stop the Madness-EP
V/A-Where the Wild Things Are-2x45
OXYMORONS-St. Jude-EP
AGAINST ALL HOPE-Breaking Through-EP

FRATRICIDE-Scream Bloody Vengeance-EP
V/A-Reagan Regime Review-EP
DAMNABLE EXCITE ZOMBIES-Suck Your Soul-EP
GASHUFFER/MUDHONEY-split 45
V/A-Smells Like Smoked Sausage-2x45

JON VON

WYNONA RIDERS-Some Enchanted Evening-EP
BEATNIK TERMITES-Ode To Susie & Joe-45
V/A-Clamchowder+Ice vs. Big Macs+Bombers-LP
WOGGLES-I Got Your Number-EP
BUM-Promise Is A Promise-EP

MEICES-Soap-LP
E-TYPES!-Action Packed-EP
AMAZING SCREAMING WILLIES-EP
JUKE-Don't Hate Us-EP
V/A-Where The Wild Things Are-2x45

TIM YOHANNAN

ASPIRIN FEAST/DAMNABLE EXCITE ZOMBIES-EP
LEGITIME DEFONCE-EP/MOB 47-Racist Regime-LP
MDC-Hey Cop-LP/MALE-No Future in 1977-EP
NAKED AGGRESSION-Keep Your Eyes Open-EP
NATIONS ON FIRE-LP/RISE ABOVE-EP

SPITBOY-EP/TOTENHOSEN-Learning English Lesson-LP
WOMBLES-Too Long-EP/V/A-Als Je Haar Maar Goed Zat-LP
V/A-Clamchowder-LP/V/A-Guns N'Roses Punk Roots-EP
V/A-Qwertyuiop!-EP/V/A-Squat Or Rot 3-EP
V/A-Reagan Regime Review-EP

EPICENTER ZONE

an all-volunteer run store/community center

Volunteers always welcomed. Meetings 1st Sunday of month 7PM

we buy, sell, trade
new & used records/tapes/CDs
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Or your little sister, or the
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English Teacher who drinks too
much. Hell, take 'em all.

SEE YOU IN D A PIT

APRIL

- 17 Fri: Jonestown, Trenchmouth,
Unwound, Moltriffid
- 18 Sat: Undertow
- 24 Fri: Citizen Fish, Paxton
Quiggly, Spitboy, The Grups
- 25 Sat: Gas Huffer, Supersucker,
Circus Lupus, Crain, Backwoods
- 01 Fri: Nuisance, Bitchcraft,
Grimace, Gridlock
- 02 Sat: Fifteen, Hoodhouse,
Corn, Scherzo
- 03 Sun: Youth Brigade
- 08 Fri: MDC, Econochrist,
Rancid, Gina Arnold Fan Club,
Jack Acid
- 16 Sat: Motherload, Schlöng,
Pounded Clown, Seapigs
- 17 Sun: Holly Rollers,
Ruinaton, Strawman, Prick
- 22 Fri Monsula, 23 Sat Haunted
Garage, 29 Fri Neutral Nation,
30 Sat Paxton Quiggly

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9926 for latest info. Remember,
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BLACKLIST MAILORDER

475 Valencia St, San Francisco, CA 94103, (415)255-0388

Artist	Title	Description	size	Price	Coun
Agent 86	Vietnam Generation	good punk/HG, only 6	7"EP	3.30	USA
Bad Religion	Generator	same as LP	CD	10.10	USA
Bad Religion	Generator	still crankin out strong	LP	6.10	USA
Big Chief	Strange Notes	Gimme tribute done fast	7"	3.25	USA
Bullet Lavolta	The Gift	totally cheap!!!!	CD	4.55	USA
Buzz-on	Wound	slow heavy grind ala	7"EP	2.30	USA
Christ On A Crucif	Crime Pays When Pog	well done HC from Sect	LP	6.60	USA
Coffin Break	No Sleep Till Stardus	retrospective collection	CD	11.05	USA
Coldworld	Coldworld	full-on fast power hard	LP	7.20	Austria
Comb	Kinda Like Beating You	super heavy pounding	7"EP	2.60	USA
Deadspot	Adios Dude	totally cheap!!!!	LP	2.30	USA
Deleators	Billion Dollar Nazis	4 gruff punk tracks	7"EP	2.30	USA
Deviators	Century 21	great anthemic punk	7"	3.00	USA
Diatrobe	Aftermath	totally ripping radical	7"EP	3.00	USA
Deaster	War Cry	ripping hardcore, very	12"EP	4.30	UK
Disorder	More Nolze	rough, raw, fast, need	7"EP	2.80	UK
DOA	Dawning Of A New	33 songs: early single	CD	8.80	Canada
Dom Dar	Revolution	sis-mo power prunge	7"	3.35	Sweden
El Vez	El Vez Calling	beyond cookness	7"	3.25	USA
Elizabeth Herz	Elizabeth Herz	real good strong prog	7"	2.30	USA
Exit Condition	Days Of Wild Skies	top-notch melodic hard	LP	8.80	UK
Fuel	Fuel	temp. (?) avail. again	CD	6.50	USA
Gas Huffer	Jantors Of Tomorrow	mostly hard rockin st	LP	6.30	USA
Gas Huffer	Jantors Of Tomorrow	LP + 6 extra tracks	CD	8.80	USA
Headcleaners	Headcleaners	melodic punk/HG, only	7"EP	3.30	Sweden
Heml	No Jesus	more of their hard roc	7"	2.65	USA
Heroh	Head Cold	varied hardcore from	7"EP	2.30	USA
Hunger Farm	Hunger Farm	lots of powerfast hard	LP	5.60	USA
Inseed	What We Believe	lots of powerfast hard	LP	5.60	USA
Jabberjaw	Novalty	fun garage pop punk	7"EP	1.95	USA
Jawbox	Tongues	power & melody	7"	2.75	USA
Jawbreaker	Busy	intensely original D.C.	7"	2.50	USA
Jonestown	All Day Bucker	similar to the Ex in	LP	6.90	USA
Judge	Revelation Can Suck	buy it at realistic pri	10"EP	3.90	USA
Juke	Don't Hate Us Becaus	good!punk	7"EP	2.30	USA
Los Petros	Black Light	poppy '80's psych	LP	8.15	Spain
Los Valendas	Purple Friend	acoustic folk/pop	7"	3.50	Spain
MDC	Hey Cop...	mostly straight forward	LP	6.50	USA
MDC	Hey Cop...	same as LP	CD	9.75	USA
Mickey Finn	Mickey Finn	very heavy pounding n	7"	2.65	USA
Mission Impossible	Killing Us Softly	very strong and power	7"EP	2.50	USA
Mono Men	Took That Thing	way rockin with '80s	7"	3.25	USA
Mr. T Experience	Night Shift...	totally cheap!!!!	LP	3.25	USA
Naive	Switch Blade Knife	Pistole-esque punk fro	LP	3.00	USSR
Naked Aggression	Keep Your Eyes Open	second single, more	7"EP	2.30	USA
Wynona Riders	Some Enchanted Even	pop punk from the East	7"	2.30	USA
Zeros	Don't Push Me Around	cool '77 punk, all 3 sk	LP	5.65	USA
Zipgun	Together Dumb	hard rockin stuff	7"	2.60	USA

Blacklist mailorder is a not for profit, volunteer run, mailorder operation. Those of us at Blacklist are dedicated to keeping the independent music & literature scene alive and strong. If you are interested in volunteering at Blacklist, give us a call or drop by. Please send promos for distribution. For a complete catalog, send \$1 in USA and \$2 overseas.

POSTAL RATES-RECORDS & TAPES

We mail your order via 'special fourth class' rate in the U.S.; 'A.O.' small packet rate to Canada, Mexico and up to four pounds overseas. We will send large overseas packages 'surface parcel post', or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternative choices or specify refund or credit. California residents please add 8.25% sales tax. Please note that cassettes are the same weight as 7" and compact discs are the same weight as 12" or LPs.

	USA	Can	West	Europe	Asia	Pac	Sur
initial charge 1 LP	1.05	3.30	3.65	5.85	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	0.22	0.65	1.50	2.65	3.65	3.70	1.05

Artist	Title	Description	size	Price	Coun	Weight
Angry Thoreau	#2	w/ letters, reviews	print	0.75	USA	2 oz.
Ben Is Dead	#18	style & glamour las	print	1.80	USA	4 oz.
Bird	#6	good zine, focus on	prv	3.80	USA	6 oz.
Butt Ugly	#6	w/ Sam McNeeters	print	1.80	USA	2 oz.
Class War	#49	US edition of rebelli	print	0.80	UK	2 oz.
Comebus	#27	more of Aaron's ad	print	1.00	USA	6 oz.
Drastic Solutions	#5	great w/ Bad Religio	print	1.80	Canada	4 oz.
Jersey Beat	#45	w/ Undead, Nirvana	print	1.20	USA	4 oz.
Kingfish	#1	thoughts, stories, le	print	0.80	USA	2 oz.
La Herencia De Los #10	Monster	in Spanish, hip stuff	prv	1.00	Spain	7 oz.
Mandragora	#12	small sized collect	print	2.00	Holland	1 oz.
Mudflap	#3	ridin bicycles, travel	print	1.20	USA	2 oz.
Puncture	#23	w/ Teenage Fancl	print	2.50	USA	6 oz.
Sound Choke	#17	w/ dist. & radio com	print	2.10	USA	7 oz.
Threat By Example A Documental		2nd printing - great	print	1.95	USA	14 oz.
Tobooman, Seth	You Don't Have	gripping graphics an	print	1.95	USA	15 oz.
Ummenforable	#13	very nicely done, w	print	1.20	USA	6 oz.
Urban Motor	#1	SF motorcycle zine	print	1.05	USA	2 oz.
Urnal Fanzine	#5	cool stories, graphic	print	1.10	USA	2 oz.
Your Flesh	#24	thick n sick, top nc	print	3.00	USA	8 oz.

hey kids.
 this is bob.
 he played guitar in a band called dissent.
 he and his girlfriend bobby were
 recently killed by a drunk driver
 in colorado.

photo by murray.
 very small records ad.
 schlong tour 510 658 2486



SPLIT LIP

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 MAJORITY OF ONE one man 4song 7" ...\$4pp
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 May 1 ENDPOINT "Catharsis" new album
 May 15 NAKED ANGELS "Intent to Kill" 7"
 June 1 TRANSCEND "Life Expectency" mini-LP

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 STRONGHOLD 4-songs
 NATIONS ON FIRE "Live" or "Demo Days"
 DRYROT or LETHAL AGGRESSION
 T-SHIRTS LONG \$13pp SHORT \$10pp
 TRANSCEND (new design)
 STRONGHOLD (new design)
 ENDPOINT (new design)
 MAJORITY OF ONE (European Tour)
 SPLIT LIP

OUT NOW

MR T EXPERIENCE

"MILK MILK LEMONADE" LP/CASSETTE/CD

SPITBOY 7" EP

JÜKE 7" EP WYNONA RIDERS 7" EP

COMETBUS 27 IS \$2 NOT ONE BUCK

"FLOYD" BACK IN STOCK

LOOKOUT!

LOOKOUT!
RECORDS

"CAN OF PORK"

2XLP/CD

COMPILATION

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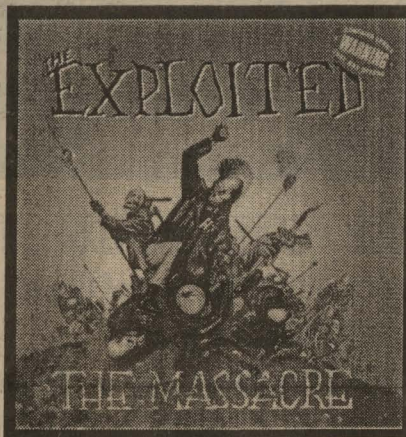
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To all of you who have ordered stuff and have had yer order get delayed, lost, or fucked up, it was pretty much our fault. Larry was in Europe and we were pretty busy trying to keep things together without him. We're hell of sorry, and hope you'll still order stuff from us. We promise not to neglect or forget about you. And Larry's back too.

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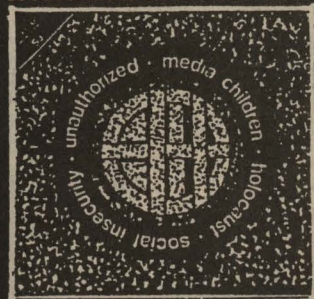
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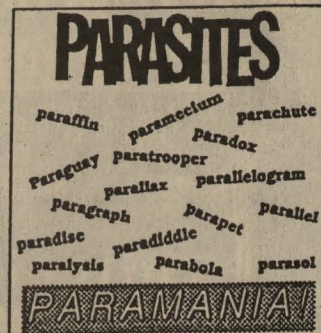
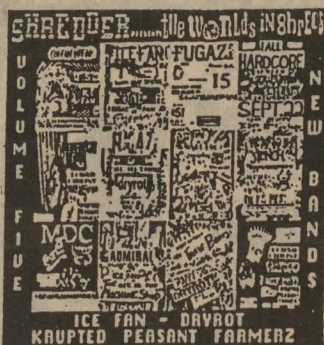
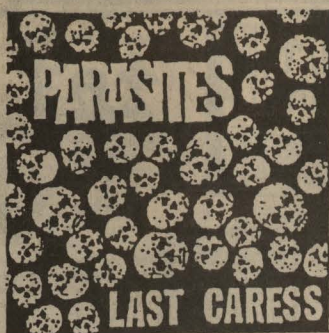
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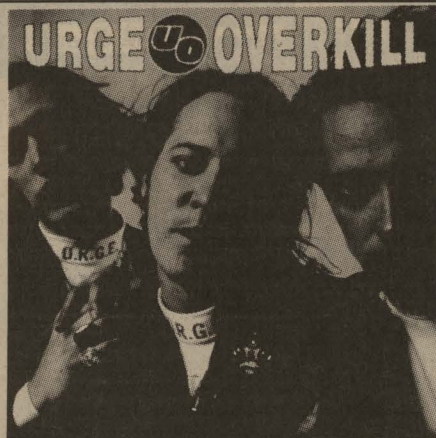
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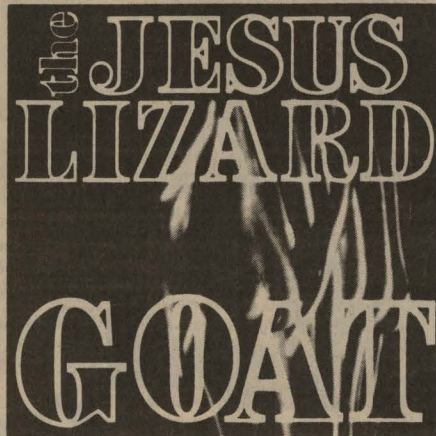
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MRR,
As an alternative to the negative, bitching, shit-calling letters that usually dominate this section, we'd like to spread some good vibes out there for a

change. 8 BARK has been back for just two days from our second Canadian tour, and we thought we'd use these pages to thank all the cool people who helped us out.

Jim from **RANDOM KILLING @ (416) 489-8721** put on a show in Toronto. They are a great band, and Drew put us up. Benoit in Sherbrooke, Québec puts on hall shows @ (819) 823-6512 and **GENERAL FOOLS** is a cool Sherbrooke band. Max from the band **SHITFIT** (who rock) puts on all-ages loft shows in Montréal. Call him or Isabelle @ (514) 562-9629. Dan and the Under-the-Counter-Culture Gig Collective in Ottawa do the only independent hall shows in town @ (613) 828-4963 (support him!). Shawn Scallen does **CKCU** radio @ (613) 788-2898 or (613) 235-7934 and takes photos. Rori did a fun interview and Keith put us up for two days. For all the negative gossip, **Fou Founes Electrique** in Montréal did right by us, so thanx to Dan Webster, @ (514) 845-5484, for booking things and locals **SAWTOOTH** for organizing it & playing with us. **GRIM SKUNK** and Janice Fike, mgr. of **BLISS**, gave us hospitality, support, and info for Montréal as well. Big thanx go to Martin Fournier & **YOUTH FED UP @ (416) 285-1970**, a great band from Donnacona Québec, who put together a last minute show in Cap Santé, and to Huw & Natalie of **LES MAUVAISES HERBES** for their home for a night in Québec City. They do shows there too through **Prod. Tintamarre @ (418) 837-0400**. Thanx to **ARMED & HAMMERED** for crash space, they are Punk as Fuck. Oz gave our singer Victoria a cool tattoo in York, Ont. Ian Hassel from **WETSPOTS** worked hard for a gig for us in St. Catherine's, Ont - Thanx. Finally Scott from the **Electric Banana** in London, Ont, (not Pittsburgh PA!!!) was cool for getting things together there @ (519) 433-5364.

Thanks to these people, 8 BARK played 9 shows in 11 days, had places to stay every night, got paid well every show, played on the radio, got tattooed, spoke French, had fluorescent paint land on Doug's amp, saw Niagara Falls, ate poutine, ran from The Man, and met some awesome people. Oh yeah, had FUN. Canada is a great place to play, and they are very appreciative of U.S. bands going up there. Getting over the border as a band is a bit of a hassle, but instead of filing papers and paying a \$150 Canadian (= \$130 U.S.) work permit fee, we just pretended we were tourists, got lucky, and made it over the border no problem. We mailed records over the border to friends before-hand, and stuffed T-shirts in with our luggage. If you're going up there, ask these people for some ideas on the best way to do things, as there are a myriad of scams possible to cheat The Man, including fake recording studio letters, etc! Call these people and bands and ask them to help you set things up. Talking with the people involved in the scenes is a great way to find out what is really going on, and these people are really willing to help out. Check out their bands, too. It is much, much harder for Canadian bands to enter the U.S., so buy their demos and support them however you can. There is some great undiscovered-to-the-U.S. music up there that is definitely worth your while. Thanx again!

8 BARK/PO Box 476847/Chicago, IL 60647/(312) 772-4545



My dearest MRR

Frst I'll get your undivided attention by pointing out that I am a punk-rock god. I sang for **ANAL CHINOOK** (Canadian legends see MRR# 80, Canadian scene report) for several years and then **LEATHER-ASSBUTT FUK**. We played with superstars like

C.O.C., M.D.C., the DEAD MILK MEN, the DAY-LO ABORTIONS, GWAR... and so on. I am presently touring all over Europe with some friends (of similar awesome backgrounds) and we stay with bands or squat (We stayed with **CONCRETE SOX**, Ben of **RAISING HELL**, F.F.F. and some famous squats.). We've seen lots of shows "E.N.T." and punked a lot of punk.

The problem is we are all old now and for one detest punk rock. I think "black music" is infinitely more aggressive and powerful than H.C. I don't care if the **CHILLIS** or **FUGAZI** charge \$15.00. I've been on tour myself and I know how expensive it is. I thought E.N.T. were fucking pathetic. Pure shit. They acted like a **SEX PISTOLS**. They were as regressive as the **Doc Martens**, mohawked and studded crowd (It cost me 4£ because "Stick" the drummer was too stupid to remember, let alone spell my intensely complicated name, G.A.V.I.N. for the guest list.). I felt like I was at a rockabilly show with a bunch of **Teddy Boys**. At least at a hip hop show you feel like you're in 1992 and life is moving. Awww, it's all crap.

But!!! (And this is the "but" that keeps me up at nights, the "but" that stops me from regretting my tattoos and prevents me from feeling silly putting **GODFLESH** into my CD walkman.) But, all these anarchist dudes we have been staying with are beautiful people; too generous for words and always happy to put us up (or get us a place), feed us and this and that just because we are remotely associated with a movement that happened 15 years ago. It's only the aforementioned hosts who seem to be able to refrain from "chick jokes" to me and my girlfriend and have no problems letting us into the center of their lives.

So what do you make of it? This Euro tour would have been a youth hostel **HELL** if it wasn't for punk rock. But the more tunes and fashion I see the more it looks like "Dead Heads" living someone else's past.

I'll tell you what it is. Punk rock is dead, but its "babies" (as my girlfriend put it) are still going. The fashion and the A-C-G-A riffs are thoroughly dead, but the equality, anarchy, state-free living, capitalism-free tuneage are still going strong. There, I am at peace now, the **Wattie** punks among us bearded anarchists no longer get on my nerves, but remind me of when I was 14 and getting things a bit wrong.

This letter goes to all of you 21 post punkers who hate "punk", but use it as an integral part of their survival, a common bond that makes instant companions everywhere they go. Please print this epic finally to my seven years of uncomfortable foot wear. Love

Gavin, c/o his mom and dad/ 38 Stinson Ave/ Neplan, Ontario, K2H 6N3/ Canada

P.S. Feel free to write to me unless you're pogoing your way to the record store to buy the new **DOOM 7**, because you hate skinheads and read about it in that childish piece of utopic rhetoric, *Profane Existence*.



Dear J @ck - Militant Monster,

Boo fucking hoo! What comes around goes around, I guess. A few years back, I ordered a **DESECRATION/SUBVERT** split from you for like 6 or 7 bucks. Guess what you sent - one issue of *Hippycore* and a "Sorry, don't have any". Nothing else. Now, just think if you did this often. You'd have probably made some decent money. Should have banked it, I guess. No tears and a tough shit from me, Rob W./ PO Box 842/ Winsted, CT 06098



Dear Maxies:

Hey! Sorry about all the crap of calling for a copy of #105, but I'm sure you've heard how lame the South Florida scene is, and how we're scrounging all over and couldn't find MRR anywhere! Thanks for sending one out. I'm writing to just cite a few corrections, and do a little griping about your perceptions of us:

1) Our 'zine is free, although stamps and trades of any 'zine or bootleg is always cool. C'mon, do you really think we expect the average MRR

reader to shell out even 50¢ for a 'zine centered on Jesus? 2) We are NOT fundamentalist Christians!!! If you walked up to your right-off-the-assembly-line Bible thumper and said, "Jello Biafra", he'd think that was a frozen Italian desert. Yes, obviously we express a belief and dedication to living a scriptural way, and walking the walk, but we're a long way off from the record burning televangelists. It should show in our 'zine; we all came from the hardest section of the scene. I was a drug dealer at 13 who studied the *Necronomicon* and *Tibetan Book of the Dead*; my girl was 'scenery' for an all woman lesbian band called the **PSYCHEDELIC DAISIES**; one member of the ministry was a professional N.Y.C. Dominatrix hooker; one an ex-Jehovah's Witness turned druggie; and one is gay and diagnosed H.I.V.+. We've been through the freakiest crap that would make even the most hardcore punk's balls shrivel up in fear, so to be instantly labeled, categorized and judged intolerant sounds a lot like the same thing you constantly complain about. In fact, most of our hate mail is not at all from the hardcore crowd, but from the same fanatic fundamentalists that you accuse us of being. I can guarantee that we have been kicked out of more churches for our looks and dress than any reader of MRR.

If you want to slam us and ridicule us for being straightedge with God, go ahead, but do it intelligently! Calling us homophobic in #103 sounds a little ridiculous considering how many from the gay and bi scene make up the T & P outreach. I know how famous Jesus Freaks are for terrorizing abortion clinics, openly and publicly ridiculing gay marches, and the whole 2 LIVE CREW thing (yes, we do live in Broward County) but that's not us! And the whole point of our 'zine and our correspondence with the scene is that you don't have to change to be a Christian! We want people from all walks to know that the only thing that Jesus came to change was the hate in the heart. I still wear my 20 holed NaNa's, and I refuse to burn my **PISTOLS** or **BISCUITS** bootlegs, but now instead of dealing death in a dimebag, I want people to know about the high you can get off of God's love. Period. Nothing is being shoved down anyone's throat, no one is assaulted with fear tactics or threats of a slow roast in damnation, just an open hand and an offer of help. The way MRR makes it seem, you'd think we were a church of holy rollers who want more punks in our congregation. Do you know how ridiculous that sounds? Churches hate us. There's only a select few who also remember how tough the streets were on their own that give us a nod of approval. But on the whole, we're much more welcome in the clubs at South Beach than in the majority of churches here.

If you're saying to yourself, "Then why bother?", these people have nothing to do with God's love for me. If they come up to me to steal my high, then that's not how Jesus taught them to behave. Look at how often Jesus slammed the religious people upside the head for being like that! That's the same attitude that had Jesus sleeping outside under the stars, being stoned and kicked out of the temples and synagogues, and eventually murdered. Attitudes like that today, done in "the name of Jesus", still make them murderers. It murders the spirits of all those attracted to a message about love and peace. That will never be us. So bash us if you must, but don't go imposing any of your own prejudices on us wrongly. If you want to tell us that we're wussies for wanting a reason to live and wanting to spread love and peace, that's cool...it's honest. But pleeeeee don't group us together with those lime green polyester donut chomping, bullet proof pompadour, money grubbing, air conditioned doghouse, mascara running sham artists.

We also want to let people catch a glimpse of the underground from a Christian/punk perspective. Christian punk and hardcore is not only out there, but it tears up the scene. Which only makes sense...it's amazing how tight you can get your band when you're not swimming in your own puke. I hope you'll check out the included mix with the open mind that you're so famous for.

About that open mindedness: some interest-

ing letters in #105. It's pretty funny that your justification for not running any pro-life ads is the exact same argument Christians gave for not wanting minors buying 2 LIVE CREW tapes. When Christians do it, they're fascist Nazis. When MRR does it, then you are the self appointed arbitrators of what is "repulsive" and "a particularly abhorrent perspective". I personally feel that abortion is the slaughter of the innocent, after having some heart-wrenching personal experiences with it, in addition to counseling dozens of women who've suffered brutal damage from the legal procedures. And I was pleasantly shocked to learn that Shelter and Bad Brains Records are pro-life. The policies of MRR make it clear that there is no such thing as a pro-life punk, but the truth is that there is! Naturally I expect a huge left slant in any publication like MRR, but where do you draw your lines? Like the letter on Jello's PC opinions says, how does the left expect to keep from turning into the same sort of ignorant self-righteous boneheads that you're attacking? Yes, hypocrites thrive in the more stagnant churches, but it seems that they also thrive in the underground scene as well. Perhaps the only difference is that the latter dress better. It seems to me that as soon as one decides to be open-minded, they instantly begin judging everything, and after ruling, completely denounce everything they perceive as closed-minded. That's a hell of a lot! If you counted Democrats, Republicans, Christians, Jews, Islamics, Buddhists, Hindus, Atheists, Feminists, etc., you're throwing away gigantic portions of human belief as unacceptable. It seems to me that all these open minded people are pretty damn closed-minded! For all those who are open minded and are incensed by that, try this. Take all your keys: to your car, house, garage, storage rental, businesses, safety deposit boxes, etc. Label them, and throw them out into the streets. You won't do it; you know everything will be stolen in a matter of minutes. In the same way we make laws the majority can agree to, like killing is wrong, we protect our thoughts and beliefs from all those who would steal and destroy them. That's why I choose not to run certain ads in my 'zine. I want to run stuff that will help people, not hurt. But I'm not MRR, and I do think that your position is hypocritical.

In closing (sorry to run off at the mouth like that) I think you'd be surprised how censored OUR 'zine is. Included is a copy of the front page Miami Herald article about a student who is going to court for passing our stuff out on a high school campus, even though the Supreme Court has already ruled that there is to be no discrimination against Christians, or any religion, in the Mergen's case of 1990. We were also kicked off the Broward Community College campus, on the same week that they ran censorship seminars! (Perhaps it was a 'How To' course) All the local gay and punk newspapers are circulated widely, but let's keep those Christians away from the public. Despite how all accepting New Age bookstores are, we're also refused there, too, contrary to their 'all things are true' philosophy. And, I'm not going to mention how many 'Christians' have thrown our stuff back in our faces and screamed how anti-Christian we are.

I do want to thank you for running reviews of our 'zine at all. It was a complete surprise, and I hope that the reviewers aren't getting flack for it from your readers. Overall, even though I'm now a Jesus Freak, I still get off on MRR, and I never want to lose touch on what's going on in the real world. I just want to say that there's room enough in life for both. Thanks again.

Love & peace From our Master, Jesus Christ/
The Chief/4009 Johnson Street/Hollywood, FL 33021

P.S. What's so 'suspicious' about the angel looking like an X-Man? I was trained at The Joe Kubert School of Cartoon & Graphic Arts, Inc. and with instructors and lecturers like Mike Chen, Bill Sienkiewicz, Rick Veitch, and Kubert himself, it's no wonder!

P.P.S. THE WHOLE POINT OF WRITING!!(DUH!) Please let your readers know that anyone who is in real trouble with alcohol, drugs, the law, abuse, rape victims, crisis, preg-

nancy, the occult, social diseases, prostitution, etc. can contact us for help. We network with many groups nationwide (not just Bob Larson's) and should be able to provide referrals for anyone.

Hi,
I just want to add a few thoughts about the BAD RELIGION gig as mentioned in Max RnR #104.

1) The attendance at the London Dome was over the figure quoted (857). It wuz very near 1000 people there. It was so packed that just standing still, you lost weight because of the intense heat.

2) The Dome has handled a number of big gigs without much trouble, ex: FUGAZI, GANG GREEN, CRO-MAGS, DECIDE and AGNOSTIC FRONT to name a few.

3) It is almost 100% certain that some one did go through the receipts. (A very strong chance).

4) If everything was so unorganized, then how come the merchandise stall was ready set up when the doors opened? (The shirts were selling for £8.00 a piece.)

5) Almost every single gig at the Dome has been late starting. Example - the flyers for the GANG GREEN gig said doors at 7 o'clock but only opened at just past 8 o'clock. It is probably that the venue was closed when the band arrived there. There is a side entrance to the Dome that bands are supposed to bash hard on the door, to get in their equipment. I guess BAD RELIGION did not know this.

6) The demands made by BAD RELIGION were generally seen as unreasonable. Virtually no other band had made such high demands before.

7) This year BAD RELIGION are playing the London Astoria. This venue has a bad reputation for thug-ish bouncers. It also handles a lot of the touring metal bands and big indie English bands. It also has a rep of high shirt prices too, e.g. DISCHARGE t-shirts were £8-12 (ish).

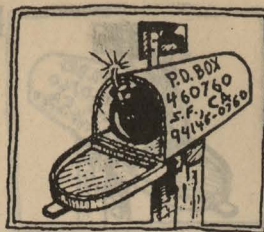
In England punk music is also generally regarded as working class music, although like America, a lot of middle class and students are getting into it. A lot of bad feeling was generated over this affair. Many punks are totally disgusted by BAD RELIGION's behavior. It seems that standards that are acceptable in the U.S. are still regarded as rock-star, fucking-bullshit here. The underground has more and more become overground and acceptable. Is this a good thing? I don't rightly know; it's up to us to decide. However, I can guarantee a big turn-out for BAD RELIGION'S gig as their music lives on, even if their attitude sucks!

Respect due Mike Aragon (Deprived), Ellen Burnside (Tucson, AZ), Trev (H.A.C.L.) John, Strood/ Kent, England

Dear MRR,

OK guys, what's the deal? Do I need to have a cock hanging between my legs to have a brain in my head? Huh? I get so fucking mad. And it never fails, at least three times a day I have to say to myself "Tawnessa, you're a woman and proud of it!" Now guys, don't start grumbling about radical feminists and and pass my anger off as P.M.S.. Often I want to be male JUST to get respect but I was born female and for the moment, plan to stay that way. I'm sick and tired of being looked upon as a possible fuck and never a buddy. OK, sure I can't piss standing up and I can't drink a case and a half of beer and still live but does that mean I can't carry on an interesting conversation on something other than lipstick and clothes. Still I'll keep searching for that group of guys that are somewhere out there who want to be buddies with someone of the female gender because I enjoy seeing the world from a male point of view, which is often quite different from a female's. I'll admit, I do prefer male buddies to females because I know from experience that there are one hell of a lot of females who suit the names chicks, babes, fucktoys, sluts, stupid bitches, whores, etc. But there are a small minority of us wildly fascinating intelligent females running around so guys take a real look at how you view us and see

if I'm not just a psycho-feminist from hell. Thank you.
Tawnessa Carter/
52 Suncoast Dr. E.
#303/ Goderich,
Ont. N7A 4H7 /
Canada



Dear MRR,

After attending a seminar on national health care it seems the good ol' USA lags behind the other industrialized countries of the world. The sad fact of the matter is that the majority of Americans are just too damned uninformed to realize the fact that health care can and should be an intrinsic right. Rightwingers may argue that the USA has the best health care service in the world. Well, in terms of technology, yeah, but along these lines come extreme waste in order to be competitive. Case in point: Altoona, PA. Altoona has 3 MRI Machines in the city while Canada has 4 or 10 to service the entire country. Maybe if we didn't waste so much on unnecessary technology at mega bucks per unit we could do something about that embarrassing infant mortality rate.

The Canadians seemed to have a system that works. Every person is covered, rich and poor, black and white. They spend 10% of their GNP on a system that covers all. We spend 14% of our GNP on a health care system that makes a feeble attempt to cover anyone. As the middle class deteriorates and employers can no longer shoulder Uncle Sam's responsibility, national health care will either come to the forefront of the national agenda or other systems (pay or play, etc.) will bankrupt the country. I would just like to urge you punk rock motherfuckers to do something constructive and write your local congressperson on the issue of national health care. Oh, by the way, if anyone is actually considering voting in the upcoming presidential race, Jerry Brown (of course) is running on the national health care platform. Or, if the Democrats are just a little too mainstream, vote Socialist with J. Quinn Brisben (see issue 105-Matthew Foote's letter for more info), Jeff Bludgeon/ PO Box 2461/Villanova U./Villanova, PA 19085



Dear Fellow Earth Dwellers,

I would like to say how much I dug Lily Braindrop's and Katy's columns in issue 105. They both always have some pretty insightful things to say about sexism. It's good to see women talk about sex from their experience rather than a priori, which is usually just dogmatic ranting. Sex is the big one, the root of all our iniquities and, uh...shall we say conflicts. I grew up in the 70's and 80's when the media had perfected its control stratagem. Millions and millions of manipulated images from our breakfast cereals to our bedsheets, right? Super heroes and candy fixes. A generation who's first sexual imprints came from t.v. or perhaps found dirty mags in basements and closets; society's lab rats.

Right now I work at a magazine store that sells, along with "regular magazines", pornography. The sex industry may be exploitive, but no more than fashion, music, car, sports; Time or Life magazines. Sex sells *everything*. Capitalism and consumerism perpetuate the alienation of each individual or consumer. Since we are never taught the true meaning of UNION in this society, perhaps consumerism is a way to attain a sort of unity with a conceptual whole or "Other". The marketplace is the orgy of gratification. Each purchase is an extension of the ego trying to attain sex, trying to attain death. There are some lonely fucking people out there! In these technologically advanced times there is no peace or calm for an individual. Reality is too hectic so people search for the "little death", a moment of eternity. All addictions (which are intrinsic to capitalism + control) seek solace in these brief deaths. So it is refreshing to hear Lily and Katy talk about self empowerment in the individual. Self empowerment is the only way to battle



the controlling entities in society. Change can only occur when we stop reacting and start creating. This has been said before many times. Make sex, love fully, and direct your anger

proper.

John Zicari/ 1018 9th Ave #114/Seattle, WA 98104



Dear Tim, Suzanne and Mike,

Just wanted to write to see if I could get a confession out of you. I'm writing in response to your response to Sean from Laguna Beach in #105 Feb. '92. In this response you are justifying your reasoning for not printing pro-life ads. I understand why you don't want to print them, and that's fine. However, I think it's bullshit to say that refusing to print such ads isn't censorship. It is. A censor is commonly defined as one who is empowered to judge the fitness of manuscripts, communications, advertisements etc. for publication. By refusing to acknowledge that what you do is censorship you are setting a rather dangerous precedent for your readers. What you are doing is saying that it's not really censorship to refuse to make money from people who hold differing viewpoints from yourself. Under such a definition then it isn't really censorship when record stores boycott Jello Biafra records, or any other records for that matter.

I realize that there are other formats in which to express views in MRR. I'm thankful for that, and perhaps I'm being too picky about word usage. But, when MRR starts to mess with definitions to suit its own purposes, it does the same thing as many religious publications do. I think that that is the first step towards becoming dogmatic, and that thought makes the hair on the back of my neck stand up. So what does that have to do with anything. Well, I just think that you should call your ad policy what it is: Censorship. Then justify it from there. Peace, Chris Carnahan/2844 State St. #8/ Santa Barbara, CA 93105



Dear MRR,

I've felt pretty bad for one of your decisions regarding MRR's editorial policy. What made me mad was the staff's reply to the letter of Sean of Hardline records on the February issue. I would like to state that I'm pro-choice, and also that I don't like most of the Hardline philosophy but I feel that your decision of not running their ads because of their pro-life politics and because of them being sexist is just some stupid censorship. Mostly because in the same MRR issue I saw: a half page ad by the DWARVES (who are a sexist band), an ad for a G.G. Allin 7" (who was convicted for sexual and violent assault on a woman and has sexist and violent lyrics and tries to sexually assault women at his shows, an ANAL CUNT ad (who some may say have a sexist name and logo), and a half page ad for INTEGRITY (a band that promotes "violence as a sport" on their records and in their interviews).

Not that I care much if the sexist and violent attitudes of the bands mentioned above is real, I care mostly about MRR being the open forum of the Punk/HC community, with all the different attitudes this community has.

I think that racist and fascist material should not be published, but I feel that sexism is too personal of a subject to be standardized. By the way, you have a columnist, Mykel Board, who could (or could not) be labeled sexist by a lot of different kind of people, so...

I guess that's all; so remember, to have an abortion or not to have one for me is still a woman's right, but judging something as sexist is an objective thing so you can't set standards for it and you can't ban it. That's just my opinion anyway...Yours truly, Inti Carboni/ Via Del Bosphetto 104/ 00184 Roma/ Italy

Dear Inti and Chris,

Ahhh, the ongoing debate over semantics. I find it very interesting that you feel it's okay to refuse to publish racist and fascist material. Now why wouldn't that be censorship as well?

According to your definition, our ad policy is indeed censorship. Call it what you want and there is your confession. The problem is, I don't have the same definition as you, and we're going to go around debating that point forever.

Whatever our ad policy is, you can be sure that we don't have a standardized definition of what "sexism" is and what constitutes that. As you can see by the ads that you've pointed out, we've had to make some hard decisions, some of which I don't agree with. Working with a group of people that have varying opinions on what they can live with, compromise seems to be the best I can come up with. Whatever label you want to put on our ad policy, I have no problem with that. Suzanne

Dear Inti & Chris,

It appears that consistency will be hardly possible in terms of implementing an ad policy. You may term us censors or censors or whatever, but we have tried to strike a compromise position on ads. And with all compromises (which are necessary in any organization or society that contains more than a handful of people), they work in mysterious ways. A GG ad may get in, a MENTORS ad may not. Depends on who's around that day, what kind of mood they're in, and how the ensuing discussions go. It's not totally that arbitrary, but it's not black-and-white either. Defining what is racist is usually pretty clear cut, but sexism is more of a gray area. What is sexist and what is sexy? Does this artist hate everybody and does that artist just hate women? Are these people just being smart-asses and are those people serious? And after that kind of discussion, there's the give-and-take within the staff of trying to balance decisions to keep as many people satisfied as possible. Ultimately, we must walk a fine line in producing a zine that a large group of shitworkers can live with, cuz otherwise they walk. How can they put so many hours into something (without getting paid) and then feel it promotes something that's so antithetical to their most basic beliefs? And at what point does this internal democratic process become an external censoring process to you and other readers?

If you've got all the answers, lotsa luck. Tim

Hey Chris and Inti,

Justifications aside, I do feel that we practice censorship (per your definition, Chris). With that said, I think you have to understand the difficulty of working as a collective unit in getting this fanzine out (especially when it comes to accepting questionable ads).

By accepting something to be printed in our zine, I can't help but feel that we lend it our tacit support. Now bearing this in mind, how can we run ads we feel are fascist, racist, and/or sexist. Mike

Re: MRR ("Big Brother's Little Brother"...):

There is and always has been a huge debate over what is and isn't censorship, and if any of you have a solid definition, clue me in, okay? This is how I view the ad policy: if an ad comes in that (and this is in regard only to myself,) I do not feel comfortable with, I should not have to accept it. To me taking money for something which offends your morality, is little more than whoring your soul out to rock n' roll. I think we all do enough of that in our day to day mainstream lives, so I kind of like to think of MRR as the one vehicle I personally can try to leave unsullied. We aren't attempting to keep products away from consumers, in hopes of protecting them or anything, because we'll certainly review a "questionable" record or zine (whether or not it gets slammed is the reviewers prerogative). We just won't take cash for it, no more, no less. Truthfully I've questioned ads we've taken: the why GG Allin, but not the MENTORS thing for example, and I think our policy in regards to sexism needs some scrutiny. However, the definition of sexism, sex, and just plain sexy can easily cross over each

other, and this is really a tough one.

But please under stand this, We are a Fanzine, a magazine put together by fans of in this case punk rock. We are not a public trust, with any obligation to uphold the "sacred" first amendment. We are all champions of free speech, however that does not mean we have to lend ourselves to supporting the idea being espoused. Cheezy as it sounds we do this, as a labor of love, love of music, and love of an underground movement that we all, even the most cynical of us still have great hopes for. Therefore it is up to us to decide what it is WE the day to day shitworkers are comfortable with for ourselves. Personally, I can't put my name to something which I abhor with every shred of my being, and I totally hope my fellow MRR slaves have that same conviction to their ideals as well. Lali



Dear MRR

Just as I finished writing my angry reaction to the feeble-minded January "Chycks Are People Too" column, I read that it is being phased out first into a "gender politics" column; what the FUCK is that?!! and then "eventually integrating into the rest of the zine."

WHY? Why can't women be incorporated into the rest of the zine via female bands, female writers, etc. and have a column? What's so bad about a women's section? People (including women?) seem to think that it's "sexist" to have an "all-women" section! Wait a minute, I thought this was fucking punk, I thought some of you had functioning, somewhat radical brains! But no, yet again, I am let down as people prove to be lacking commitment to any sort of radical or revolutionary shit.

I seem to recall the same stuff occurring around the time of the famous MRR Women's Issue. Many people (including women) were uneasy about this, and maintained that it was "sexist" to "single out" women in that way! Oh no, god fucking forbid any poor man feel EXCLUDED for one issue, or in the case of the column, 2 fuckin pages! Allow me to quote from Bikini Kill zine #2:

"The assumption that because someone is Pro-Girl, they are anti-male is stupid, insulting and lame. Why is the emphasis always put on how a feminist feels about men and not on how she feels about herself and other women? We talk about men all the time and the fucking second we start talking about ourselves, it gets turned around on us, and again, we are talking about men."

WAKE UP! Look, I'm not going to cite statistics, but anyone who is at all aware knows that women are abused, killed, fucked with, put down, shut up and LEFT OUT!

I find it painfully ironic that Suzanne and Lali wrote columns critical of women for not having the strength to stand up for themselves, and now they totally discourage women from doing just that by shifting the focus of the column to "gender politics" (i.e., Men! Not women!; interactions between men and women) but not "Girl, stand the fuck up now, scream FUCK YOU! and I'll be beside you all the way!"

Are you so concerned about being cool and "un-P.C." (or is that "P.C."?, whatever) that you can't stand to "unfairly" draw the attention off of men for 2 goddamn pages?!

Fine, it's your mag, do what you want. But for any who are fucking ANGRY, fuck the MRR girl scene—write to me at Riot Grrrl N.E. or contact another genuine angry girl zine.

Allie/ Box 2115/ MHC/ S. Hadley, MA 01075

Dear Allie (radical and revolutionary) Riot Grrrl,

I felt I should respond to your letter because it exemplifies a general lack of understanding, which is partly our fault for not explaining what direction this section is heading.

On December 8th, Maximum had it's first staff-wide meeting in three years, and this section was discussed by everyone. Of course, one of the more frustrating things about working with such a large group of people, is that not everyone is going to agree...on anything. A few of us, myself includ-

ed, felt it was important to give this section a chance to address issues which maybe didn't always have a place to be dealt with in just a letter or a column. Others felt it was separatist and that if we were going to have a women's section, we should have a Black section, and a Gay section, and an Indian section, etc. Well, I just wanted to see the issues get dealt with and possibly generate ideas and dialogue. Since "dealing with real life women's issues" involves both men and women questioning themselves and their attitudes, it would be rather ignorant, in my eyes, to try and come up with solutions that don't include a man's perspective. Why? Well fuck, most of the men I know are fucking great people, (some of my best friends are men, snicker), and they're intelligent. Should they be excluded from "women's issues"? It's not just up to women to be concerned with "sexist" attitudes, it's just not realistic. And it's pretty fuckin' preachy to point out what it is that men have to change about their attitudes and then demand that from them when they haven't been included in trying to understand our interactions.

Well, enough rhetoric. It seems as though some of you need a sense of humor. Do you know how many people wrote in with the assumption that we were serious about the name "chicks are people, too"? If anything, we were making fun of the spelling of woman with a "y" by adding it to something as silly as chicks (whoops, too un PC of us?). Everyone always writes in about how we need to get a sense of humor, well, get your shit together folks, it was an obvious play on words! So, Allie, it's not that we're not angry, we just happen to be able to use humor as well to get that point across without turning people off.

It's definitely an over assumption on your part that we're not feminists (well, I should just speak for myself). The way I envisioned keeping this section interesting was not by printing a bunch of letters complaining about how sexist this male-dominated world was, but by focusing in on a specific issue and presenting different sides of it, for example, last month, you'll find just straight information on how to give yourself an abortion. An alternative to rip-off doctors. To me, that's a lot more useful than another column on how some guy grabbed some girl at a show. Both are valid, but let's offer some real life alternatives, right, Allie? Is that punk enough for you, or do should I leave with a story about how revolutionarily PISSSED I am? Love, Suzanne.

The Dear Allie Response Part II:

After Suzanne's reasonable well thought out reply, I've decided that I can be a knee jerk reactionary asshole... So hey Allie, gee I guess that according to your high and mighty standards, I'm not a feminist because I don't blindly support all actions which are taken by women... Huh. Well no offense Allie, but I like to give women a little more credit than that, and not condescendingly treat them as if they are some fragile hothouse flower whose every action deserves a pat on the head (especially if I disagree with it or think that it is totally fucked.) Because truth be known, and whether or not you like it Allie, women are not the perfectly faultless creatures that you would seem to want us to portray them as. Yes unequivocally women are raped, murdered, abused, denigrated etc. However men are raped, murdered, and abused as well. Women don't have the sole claim to being abused. Humanity as a whole sucks and we all do really shitty things to each other on a regular basis, and if women are doing these things then fuck 'em, I'm not going to keep my mouth shut about it. Same as I will act towards a man who I disagree with, I will towards a woman as well.

As for "gender politics" it was not a "Women and Their Sexual Relations With Men" section, it was a forum for discussion on men's attitudes towards sexism. Again like it or not men make up half the planet's population and you will have to deal with them, no matter whether it is on a sexual level or not. So fucking WAKE UP yourself Allie. It's not my job to pamper anybody and if that doesn't make me a feminist because I try to treat people

equally no matter what their gender, race, age, or sexual preference is, then fuck feminism. It's obvious to me that if this is the girl riot's tactics, then it is no better than what we've got going on now. Also a quick note about not wishing to sacrifice two of our precious pages to men poor GRRRLs: in a magazine of this size two pages of space is a vast amount, a precious commodity you could say, and if we are to devote those two pages to an oppressed minority - i.e. women, then in my mind we must sacrifice two more for blacks, gays, Hispanics, Asians, bisexuals, Indians, you name it. If they're oppressed, we better be prepared to give them space as well, 'cause to single out one group as "special" is just a tad hypocritical to me.

Love, Lali one truly pissed off PERSON
P.S. Since I'm so totally irate at this point am I exonerated and an acceptable raging, and revolutionary radical? Yeah, who fucking cares.



M R & R,

Among the heinous atrocities that the bloody reign of George Bush's shock troops have committed there is one small glimmer of hope left for western civilization.

Not long ago, the fall of the Soviet Union opened many doors to the western world for many exchanges of culture. However, not all is as well as it seems. On recent missions, I myself have taken part in, the oppression of the Russian people is still apparent. Simple freedoms that we take for granted every day are seen as major barriers overcome by the citizens of the newly formed Commonwealth of Independent States.

Although I freely admit that upon entering the CIS during missions of Provide Hope, my thoughts were somewhat self-centered. My only interest seemed to be of the "great souvenirs" that I would be bringing back. Naturally, I stocked my luggage full of the usual G.I. third-world country trading paraphernalia, i.e. cigarettes, whiskey, and American military souvenirs.

Upon arriving, we began off-loading the food and medical supplies that we were donating. Working alongside former Soviet troops was an experience that I wasn't quite emotionally prepared for. Eventually, the walls that two years of military brainwashing had built up slowly began to erode away and the old self I used to know began to emerge. It seemed odd to me, but yet very optimistic that we should meet not on a battlefield but on terms of friendship and man helping man.

Later, after the shipment was unloaded, I began as previously planned to trade the items that I brought. One soldier offered his military issued overcoat for two cartons of Marlboros. I told him I only had one and he grudgingly agreed. Feeling that I had somehow cheated him, I asked if he would like some cassette tapes in lieu of cigarettes. He quickly agreed so I pulled out a bag that I always travel with, which contained about 30 tapes. I gave him my walkman and two cassettes. As quickly as the tapes left my hand, I was swarmed by Russian troops offering everything from hats to good luck charms. I traded every tape that I had in my possession. Although I parted grudgingly with many of them because they were mostly special orders and out-of-print items.

When I arrived at home and had time to relax, I had plenty of time to think about what I had just accomplished. I've probably just dealt the oppressive governments of the former Soviet Union and the United States a small, but effective blow. I utilized a government mission for peace to transfer a small amount of government resistance and punk rock culture to an entirely innocent and naive youth (and it was all legal). Thanx, Lonnie Thompson/ Frankfurt, Germany

P.S. The opinions herein do not reflect the views of the United States Air Force or the US Government.



Dear MRR:

This letter is in response to your new women's section "Chicks Are People Too". I am very surprised to see

MRR practicing separatism. I honestly do not understand this politically correct 90's "feminist" way of thinking. It is so hypocritical- women complaining about not being accepted as equals in the punk scene, then demanding special treatment via two "women's pages" per issue of MRR. Maybe I'm just not PC enough, but I believe that women who feel the need for a separate women's section are women who will never be accepted as equals to men. Black (I mean African American), Asian, old, handicapped (sorry- differently abled), etc punks are as misrepresented in the punk scene as women, yet I don't read (or hear) about these minorities demanding special treatment.

My solution? If women and other minorities want their voices heard, they should talk! Write letters! Join bands! Book shows! The letter section of MRR is not for men only. It is male dominated, but I sincerely believe this is because the entire alternative scene is unbalanced, male to female ratio-wise. I've written only one other letter to MRR in eight years of reading, and that letter was promptly published, as were scene reports I've written.

As for women who aren't being taken seriously in their local scenes, persevere! There are many female stereotypes to overcome. Break the mold! Just remember that separatism is not the way. I'm not advising anyone to put up with abusive behavior, I'm just suggesting that it is not always bad to be challenged. It could be a lot worse- and hopefully in the near future attitudes will be much better. And as for assholes in the scene, well, I don't know anyone idealistic enough to believe that the punk scene is all about unity. There are some truly incredibly people involved, but there is also as much name calling and backstabbing as there is in any other clique. Assholes aren't indigenous to any race or gender or culture.

I speak from experience. I'm a 23 year old human being, female if you want to get technical. I've lived in Memphis, Tennessee for six years, and I have been involved in the Memphis scene for nearly that long. I have booked shows and written for fanzines, and I'm now starting a record label with my good friend Gina Barker. (For a shameless plug, the label is called Sugarditch and our first release will be Memphis band the TAINTSKINS, hopefully out by May). For over five years I worked in the male dominated empire of the comic shop. Everything I've done and every bit of respect (and disrespect!) I deserve are due to my accomplishments as a human in a human world. I try not to whine, bitch or moan about how unfair life is being a female in a male dominated society, because whining, bitching and moaning won't accomplish a damn thing! I'm too busy having fun to worry about spelling woman "wimmin" or "womyn". I don't expect special treatment from neither men nor women, nor do I expect it from people of different races or cultures. People take me seriously (or however I want them to perceive me) because I am serious about taking care of business. Destroy reality! Or, as CRIMPSHIRE says, "It's your mirror, so smash it!" Sincerely,

Andria Lisle/ 1861 Poplar Ave #3/ Memphis, TN 38104

Dear MRR,

The "Rock For Choice" with L7, Pearl Jam, Lunachicks, and Fugazi, hosted by Kim Gordon and Alex Winters, took place on January 24, 1992. L7 was great as usual. Jennifer Finch made the comment, "Does anybody out there fuckin' care?", and that L7 wouldn't have been there if it weren't for Choice. They played some new material. I didn't watch Pearl Jam because I'm a biased music listener, however, I'm glad they played, as they drew people in who might not have otherwise come. Lunachicks fuckin' rocked the house; they are so tight! Theo, the singer, was charming as was Becky Wreck, the drummer, who





did a song about being a woman and not having men grab you on the street. Watch out - they'll blow you away!

Alex Winter was a total fucking dumb-ass who thought that calling George Bush

a "Big wide, open, smelly pussy" was appropriate for the theme of the evening. Kim Gordon appeared to mock him, and behind the scenes, cornered him into feminist discourse. Then Alex had the nerve to return to announce Fugazi and say, "I'm sorry, I should have said George Bush is a big, fucking dick." But Fugazi came on and blew him away with a very intense set of songs. However, all of my women friends said they were harassed and grabbed throughout the show. Theo and I commented on how we could see women going up on top of the crowd and stagediving, only to get their tits grabbed by members of the audience and staff. Another female friend encountered a gentleman yelling, "Fuck pro-choice, who gives a shit about fuckin' pro-choice!" She proceeded to tell the young man that his eight dollars went to pro-choice and that he was a fuckin' loser. All and all, it was a great show and a great cause, but what the fuck is it with men who go to see women play (Lunachicks, L7) and go to pro-choice/feminist/pro-woman/pro-family/pro-education/pro-no dicks tonight/it's our turn shows, and grab the living hell out of tits and ass? This is shit! Are they pro-choice so that they can fuck her, leave her, and not worry about seeing any kid begging for money? Are they going so they can get some action, since so many women will attend? What the fuck is it? I want to know. I want to know so that I can comfort my friends that get sardined into erect dicks and have no way to get out. Erect penises from behind, or as you try and dance to "Suggestion". Is it that some men do not like females taking charge in the alternative scene? Is being a dick to women really punk or alternative? I think not.

We're talking *mainstream male aggression* towards women. And that's fucked. Fucked for you, me, her, and him.

Gabri

To MRR and its Readers -

Recently it seems that a good deal of the epistle writing punx-sters have been very blithely presuming as fact that punks and hippies are one and the same. Nothing could be further from the truth. Perhaps as time advances inexorably and memories fade blurrily everything "alternative" over the decades seems to blend together in some solipsistic soup. Can one categorically claim that the Bohemians, the Parisian salons, the '20s lost generation, the beatniks, the '50s greasers/bikers, the hippies, the flower-children, the mods, the skinheads, the teds, the rock-a-billies, the rockers, the heads, the goths, the industrons and the punks are all brethren and sistren of the same species? Are they sub-genus' who can mate and produce viable offspring? I'm not attempting to obfuscate the issue with verbal largess but I do wish to point out that each group has its own particular character and can be distinguished by, if nothing else, the simple historical period in which it occurred. As a personal footnote I will claim that whenever a particular new style remains past the time of its origin and is continually incarnated anew it becomes known as "classic". Whenever a style goes out of vogue and only seldom, if ever resurfaces, it becomes known as "period".

Punks are not hippies. Not even the leather detesting, Chuck-T foot-shod, ALF peace punks are hippies. They are quite different. The first, and easiest to explain, reason is that punks are usually the CHILDREN of hippies.

"Hippy" is of course a fairly generic term that comprises flower-children, Y.I.P.'ies (Youth International Program), dead heads, freaks, heads, stoners, crunchy granola chompin' bean sprout

cud chewin' love bead sportin' Birkenstock(sp?) wearin' peaceful people. There was, as there always is in any rebellious social grouping, a distasteful element characterized by the likes of the Manson family, the Hell's Angels, the Weather Underground and the Symbianese(sp?) Liberation Army factions. The hippies originated in the late '60s and (about the time of the Beatles' "Revolver" album) were the dominant youth/social/music/style and influence of the '70s. The punks originated as a reaction against the hippy hubris of pop, as well as all the vacuous "feel-good" disco music.

In the first case I have met almost no punks who were, or espoused anything like, pacifism. Furthermore a punk is much more likely to utter phrases such as: "What's all this bullshit about peace, love and brotherhood, man?!" Everyday somebody wants a piece of my ass, would love to fuck me over and 'brothers' of all types kill each other in record numbers in the streets 24 hours a day!" I fully realize that punks and new wavers borrowed a good deal of the style and vernacular of the '60s. It has become popular of late though to say "peace and love" at the end of all correspondence, especially if one truly despises the person one is addressing. I suppose this is done to imply that even though one abhors another person's principles or opinions, one should always express an enlightened, holistic and caring demeanor in order to fulfill one's "Woodstock" manifesto. While a hippy may have placed love at the end of a letter in sincerity, it is obvious that most punks do it in sarcasm.

This very recent trend toward "Love"-ism represents a salient cultural extraction from a by-gone era with an attendant superimposition on the present. When the punk firestorm scorched the tissue-paper pabulum of '70s disco and its weak, commercialized, tenth-generation, recombinant echoes of '60s "hippy"-ism, one would have thought that all that nebulous miasma had finally died a well deserved death. What had galvanized hippies was the desire to stop a war, and more specifically to prevent their attendance to it. The era of serious, principled, articulated political development and pronouncements occurred in the watershed period of the very EARLY '60s. The era just AFTER the feral, beatnik ennui and just BEFORE the giddy, hedonistic, au natural, back-to-the-forest, nihilistic, kill-everyone-over-thirty, vanguard qua terroristic, hippy tide. This period was the highwater mark of the civil rights movement, the Kennedy camelot, and intensive moral rhetoric. The devolution came as the draft for college students ended in 1968; the war effort plateaued and then declined; LBJ and his Kennedy-esque "great society" administration dropped from public life; drugs and sex took precedence over rational political debate among the youth icons; and Watts, Compton and Detroit race-riots shattered the fragile egg shell of brotherly love.

Punks are the pop-cultural progeny of hippies in at least one very important way. Since reason, judgment and natural rights became completely discredited as the manipulative lies of the evil, white, old, male, capitalist pig-dog disguising his iron shackles with velvet slip covers; then this language was replaced with histrionic utterances of how passionate, involved and most importantly, how committed, one was. Rational argument degenerated into statements of intuitive, emotional "groundedness" and soulful discharge. Above all, *authenticity*, became paramount. Punks followed in suit by exhibiting their authenticity, not as radicals or earthen-people, but as *survivors*. Their hair was more than naturally unkempt; it was slashed, hacked and chemically altered like everything else in the modern world. Instead of a rejection of modernity, like the hippy "Woodsy Owl" persona; the punks were its most highly developed caricature, wearing their survivorhood on their ripped and torn sleeves. The "authentic" punks turned their displaced and sometimes tormented souls inside out, possibly in hope that exposure to air would clot the blood-flow and heal the wounds (The "fun" punks are one of the largest exceptions to this description).

I really don't care if a total stranger loves me at first glance or not. I would be much happier if I could feel reasonably certain they weren't going to try to assault me. Punks almost never wear the rainment of "Jesus the Macrobiotic Farmer", they dress more like an urban combatant complete with steel spikes (to keep strangers at bay), boots (to protect feet from broken glass and cracked concrete) and durable leather (tough enough to last through a melee or the pit).

"Won't make love to change your mind, ain't no hippy chick."

"Got no flowers for your gun, ain't no hippy chick."

"Hey baby, wanna make it? Does 'fuck you' sound simple enough?"

"NoMeansNO."

Now may I address the Andrew Solano issue and the MRR thinking audience on the nature of skin. Beginning about five years ago I stopped rolling up my faded 501s in order to look a bit less like the neo-Nazi boneheads on TV. I always knew why I never wore white laces or white braces - those were for the Aryan supremacists, which I was NOT. I used to wear a large black and white SHARP patch on the back of my flight jacket. I removed it in favor of a much smaller light gray and white shoulder tab, lest some unknowledgeable person confuse me with a racist, which I am NOT. I wear a large mod-ska patch and a P(-Np) patch to better separate me from the homo-bashers and the fascists, NEITHER of which will I EVER be. I have not shaved my head in three years and I don't wear American flags. I wear the shorter "hard-mod" version of DMs. Andrew, what more can I do to be COMPLETELY DISassociated from you?!? I too am from Denver. So sad that you are from there also. I still love that little city even if it is lost at the nadir of the cultural abyss between the apexes of the two coasts. So obviously you readers may have inferred that I am a SHARP-mod and a ska fan. It should be completely clear that I am opposed to racism, sexism, homophobia and fascism (and/or nationalism). Now that you know what I am against, please be patient and read further so that I may attempt to explain what I am FOR, and why I am "for it".

Briefly, youth of European descent today are saturated with liberal white guilt and are, in the main, afraid of and intimidated by persons of African descent. These two factors combined produce disastrous psychological and societal results. Historically whenever "social groupings" (for lack of a better term) perceive that their safety and existence are threatened they tend to react like cornered animals. Political demagogues who are sensitive to these sentiments are frequently able to cajole their followings in to gross acts of violence in the name of self-defense and love of the "people". Meher Kahane and the JDL; the founders of the KKK in the defeated and occupied South; the National Front and some UK boneheads; Tom Metzger and some US boneheads; separatist man-haters from among some of the feminists; the Black Panthers; Leonard Jefferies; Dr. Bobby Easter and the Afro-Centrists from among the AfrAm radicals; and, of course, Hitler and the post-WWI Germans are all examples of how the image of victimization (whether real or not) can be translated into a license for violence. I assert that if EurAms (European-Americans or "white" people) were less intimidated by and fearful of AfrAms (African-Americans or "black" people), at an individual level, then the incidence of racist attacks and racist sub-cultures would drop dramatically. Dispossessed, urban, politically manipulated EurAm youth will do in a gang what they are quite afraid of doing individually - that is to be confrontational and belligerent towards AfrAms. Whether racist or not the majority of EurAms will back down quickly in any conflict, even just a verbal one, with AfrAms. To be truly non-racist means a person will act and express themselves similarly towards all people, regardless of ethnicity or gender. If you hate someone for being a jerk, don't decide it's OK for them to be a jerk based on the pigmentation of their skin. If you are EurAm and you are afraid of AfrAms then you will always be suspicious of them. You will act in a

guarded, defensive manner towards them no matter how much you try to hide it. When EurAms no longer feel threatened by the mere presence of AfrAms and no longer are afraid of losing any and all one-on-one physical confrontations, then they may be capable of being much more moderate, fair and equitable towards AfrAms and will not need to join gang/hate-groups to allay their fears. Remember, sacrificing your pride and self-esteem is a LOT worse than a bloody nose. If you don't respect yourself then you will never be able to respect anyone else. Obviously discretion can be the better part of valor. Choose your battles wisely. Know your capabilities and your limitations, both morally and physically. Most of all, if you know you are right, don't back down because of someone else's color, sex or sexual preference. Be proud of yourself, have the courage to defend yourself and your ethical principles, and treat others with justice and respect unless or until they prove they deserve otherwise. Thank you for your attention.

Norin R. Skaoff, Founder, President and only member of P(-Np): that stands for "PRIDE!, NOT prejudice"

Anyone who cares to, write: NRS, P(-Np)/ 199 N. El Camino Real, Ste. F/ Box 3333-169/ Encinitas, CA 92024.



Dear Tim and MRR,

I'm writing you because it's time again to pointing some rip off record labels, mailorder and dishonest people out: Revelation Records (America), Full Circle (England) and Rich Th'Outsider 'zine (Holland).

Revelation Records owes us 150 7" EP's which we traded with our stuff one year ago. It's not the first time that Revelation Records is mentioned in MRR. People, even from the States, should order from Revelation Europe. Marc and Angelique are nice and honest people. They know how to run a mailorder service in opposite to Jordan Revelation. People should not judge to quick that Revelation sucks in generally; Revelation Europe is great, Revelation America sucks!!!

Andy from Full Circle owes us money for sixteen months now, £72. I wrote several times to him, he never wrote me back. I thought Rich from Th'Outsider 'zine would be a honest person, but all I know now is that he is a dick like Full Circle and Revelation America. Rich owes us money for nine months, 64 Guilders in total.

I'm really fed up and totally upset about the above mentioned people. I think they ruin our scene, people loosing faith in ordering records from labels/ mailorders!!!! Is that all they want to gain?! Crucial Response and of course other honest mailorder/ distribution labels certainly don't want connected with this bad image. It's time that we speak out against a minority of people who are destroying continuously our hardcore/ punk (Hi Kent) community. I'm so fuckin' fed up and whatever it will take, I'll fight those dishonest people!!! Fight them!!! Here's a small list of people who are doing proper mailorder service: Revelation Europe, By- Product, Blacklist, Mike Bullshit, Roger Cadman, Missing Link, Overkill, X- Mist, Victory, Spiral Objective, Horizons, No Name, Dischord... Write me if you need a complete list of honest mailorders or the addresses of the above mentioned individuals/mailorders.

Keep the edge and true hardcore alive!!!

Peter and Crucial Response/ Kaiserfeld 98/ 4200 Oberhausen 1/ Germany



Dear MRR,

This is Eric/TOO MUCH PRESSURE. Just thought I'd send a letter to bitch a little bit. Everyone who hates Straight Edge can stop reading right here.

From looking at past issues of MRR I noticed that there used to be a decent amount of S.E. people around and even a couple of bands. What happened to them all? Now when there is a show, there are only a handful of people that are there. Why is that? I guess that most of these "true til

death" people from the old school were just posing or going through a phase. That's weak. I will admit that there are many closedminded individuals in the scene but, there are also people like myself who have varied musical tastes and can hang with many types of people. STRAIGHT EDGE is just the way I choose to live. It wasn't a fad or something trendy to get into. If any of the old school Gilman S.E. crew wish to write and explain their side, I will listen. What about the UNIT PRIDE, BREAK-AWAY crew? Where are they now?

In closing I would like to know if there are any S.E. people, male or female, who would like to form a band. I play bass and a little guitar. Please get in touch. Also any people in Nor Cal who are into the scene and want to contribute to my zine. I need pictures, interviews etc. Let me know you're out there. thanxxx

Eric Fortner/Too Much Pressure Zine/ 1638 E. St. #302/ Hayward, CA 94541.



Dear MRR and Readers,

Sometimes I really wonder what punk is supposed to be about. As Larry said, GG Allin goes and beats up a woman and he's hailed as a "true" punk for a crime that's all too common in normal society already (punk isn't much good as an alternative if that's what we're supposed to do, too). I hear and read about other self-proclaimed "real" punks who spend their time slagging and bitching about how peace punks and hippies and so forth are a bunch of losers, etc., etc., calling them posers or wimps or what not. I really don't understand where the concept of being an individual comes in then.

I mean, if being punk is being an individual, then wouldn't you have to respect others for doing their own thing as well? When and where did punk become as strict and rigidly defined as it seems to be for some, a stereotype to be conformed to in order to be considered a "real" punk? Is image really the basis for being a punk these days? To be a punk is to be non-conformist, if I have this right, but when you conform to the generic punk uniform of thoughts and ideas and clothes—isn't this directly against the whole ideal of being punk? I agree with Beth Johnston in her letter in #105 when she questioned the punk scene, with its "uniform" way of thinking and the whole deal with punishing others who "don't pay lip-service to the same beliefs."

To me, punk has always been a struggle against that which I feel oppresses me, and some of these definitions for punk seem to do just that. I certainly don't fit Jeff Bale's description of a real punk from that #105 column—I guess I'm one of those "wimpy" punks for trying to make a difference, an obviously "pseudo-punk desire." What is this? All this labeling has got me worried, too—for a movement that claims to be against stereotypes, we sure do it a lot. Stereotypes have always been the weapon of those who are too uncomfortable with the ideas of another group of people and need a convenient way to shove them away and dismiss the lot of them, an easy way to pass judgement without ever having to get near them, let alone get to know them as people or begin to try to understand their ideas or beliefs. It's hard for me to understand then where we, as punks, who have been labeled and dismissed in the same way, get off on doing it ourselves.

At my high school, punk is an image. If you can get up on the Hill—the alternative people's hang-out—then you're a "real" punk. It's a status thing. Hangout up there, and the whole school can say "Wow, you must be for real". They can get very elitist—they resent anyone they haven't been connected with, or anyone they don't think of as one of their own. Wow some girl turned her bomber jacket inside-out and was called the "punkest punk rocker" girl at school. Because the way she wore her clothes? C'mon. Docs in ten different colors and bomber and leather jackets—they don't say anything about what you believe in or who you are.

Besides the fact that they must have spent about a hundred for the Docs and another hundred for the jacket—I never thought that such emphasis

was supposed to be placed on how you look in the punk scene—I don't know that they're very radical thinkers at all. Beth Johnston also pointed this out—

"No one wants to turn all that anger and aggression into valid critical thinking and ideas." It seems to me that all this directionless and maybe mindless rebellion is worth about as much as apathy or ignorance and accomplishes about as much. If I talk to a friend of mine on the Hill about capitalism, or show him a flyer I made on Fucking Corporate America, I know he'll say something like "right on" or "that rips" or "cool", but he wouldn't have the faintest idea what the hell I'm talking about, and neither would any of the people he'd show it to—they'd agree because it was talking about fuckin' something over but they wouldn't know exactly what it is. In fact, some of the more leftist thinkers at school are not the punks or alternatives, but the so-called "nerds", like the Korean, Harvard-bound physics major over here here, and the quiet kid in the corner over there, and even the news editor on the school newspaper. The Eagle Scouts at my school are more radical thinkers than the punks, for God's sake! Socialized medicine, welfare, helping the homeless, anti-capitalism, Greenpeace—all of these ideas and beliefs I've found NOT with the punks, but with the "rejects" or "normals" of the school. When these people talk about changing the system and fighting the establishment, they actually KNOW what they're talking about! And for me, as a punk, I enjoy the company and conversation of these folks more than some of the alternatives I know. I certainly wouldn't call them ignorant or sheep—I'd first call the alternatives that than these people. To make the point, it seems the punks here are fighting blindly, if at all, and are more concerned with fitting their own sub-society's standards than being individuals with thinking minds.

When punks start mimicking society with their apathy and ignorance or placing emphasis on how well you dress (punk) or by fighting each other (as they will do—they'd kick your ass for your Docs if they felt like it) or discriminating against a certain group or denying someone's right to be an individual (by placing punk standards on them)—well, it seems to me that punk as a counterculture, a counter movement against the system, is useless. Punk, I thought, was a rebellion against a sick society, not a parody of it in extreme with its violence and decadence and prejudice and hate.

Punk, for me, is play—playing with new ideas and concepts and turning them on their heads, twisting established thoughts and institutions to get a different perspective, poking fun at the seriousness of standards and limits, their absoluteness and rigidity. Defying ALL boundaries—including the ones punk sets for itself. And above all else—realizing that if I lay claim to being an individual, then I have to allow others that right as well. I can say that punks at school are for the most part ignorant, because I've seen it and other people have as well. I still have friends on the Hill (although I refuse to set foot up there myself)—I am not criticizing them as people but for their way of thinking and assuming, I guess, superiority and the distinction of being "different" when all that sets them apart really is the way they look. It would be stupid of me not to notice and say something about it, because 1) it's basically true and 2) it's part of a bigger hypocrisy that needs to be recognized if we're going to do something about it.

Just a quick note: my sincerest thanks to Beth Johnston and Larry for being so inspirational—their insight explains things I've felt in my head but was never able to put into words until they put the syllables there for me, and then my mind starts racing, chasing after all the points they bring up and expanding the spectrum of my views a little broader.

Well, I hope I made sense. This letter's a bit long-winded, but I had a lot to say. Let's just all





remember we're human, okay, and we're not perfect. We all become hypocrites in little ways—I don't think absoluteness exists in any ideology and I know that I sometimes start to con-

demn or generalize in ignorance—I don't think ANYONE can avoid that. But we can all try to achieve the truth and reach understanding and compassion, and educate others who are willing to listen. I guess it comes down to who is and who isn't willing to hear and it's much too hard to draw the line. Would George Bush ever listen? I doubt it. So what do we do with people like him? What do we do with rich corporate leeches? What do we do with self-righteous fundamentalists? There's just so much. Well, now that I've thoroughly buried myself in this whole morass of confusion and in the process having depressed myself completely, I'll be off...Love, Mime Nguyen

Due to an oppressive home environment, send letters to: Brian Graham/ 8845 La Cartera/ San Diego, CA 92129.



MRR and fellow readers,

Much of the following is just brain puke. It's stuff that has been swimming around in my little brain for a while. Hopefully it will make some kind of sense.

First off I would like to acknowledge the new columnist who wrote in issue #106 (I lost that issue and I don't remember her name, but she knows who she is). Real good article.

Mr. Bale: You are a bozo. Guns and Roses is not even as important as one underground hardcore band. Sure Guns 'n' Roses incites rebellious attitudes in hundreds of thousands of people worldwide, but what message of rebellion do they send? They show that being "rebellious" means getting drunk, getting layed, saying "fuck" occasionally and making money for a bunch of corporate assholes. As you say, Mr. Bale, "The essence of punk attitude is a constant desire to give the big middle finger to authority figures". The only people, however, that Guns 'n' Roses are giving their middle finger to are the people buying their music. After all, Guns 'n' Roses isn't exactly pissing off the fucked up "authorities" of the record industry by saying, "Here's another million dollars we made you!"

Random comments about the letters section: 1. Are there any *good* promoters in Europe, or anywhere else for that matter? Why not write about them too. 2. Thank you the now infamous Andrew Solano. The bigoted load of shit that oozed from your head onto these pages is the most entertaining thing I've seen since Bush's State of the Union address. 3. To Ron Bally of the WALDOS: who gives a shit whether the guitarist was playing for the Heartbreakers, or whether he was playing for Conway Twitty. The point is whether or not the Waldos' record was any good or not. Just because the shit sitting on a stage may belong to G.G. Allin, it doesn't mean it will taste any better. 4. Bad Religion may not be living up to the high moral standards of many punks and they should be confronted with it. Keep in mind, though, that they are still much more DIY-minded than say a Nirvana or Guns 'n' Roses who are off getting mouthfuls of that corporate jiz.

On a different note, I'd like to thank MRR for starting up cassette reviews again. Why was it that you stopped? Was it because of the volume of tapes you had to deal with or was it because every person with a garage, a radio shack condenser microphone, and a few instruments to bang on were sending in total shit?

Lastly, I'd like to mention something not often seen in the letters section of this mag. That is that punk exists and it is good that it does. I see

a lot about "That isn't punk, only this is. etc.," but that isn't so bad. At least we have something to argue about. We're being conscientious about the world and people around us and then we act in our own individual way. That, to me anyway, is "Punk as fuck". It doesn't matter if you're SE, PC, long-haired, bald, pierced, gay, male or female. Thanks to all of you who are keeping punk alive. Sasha Davis PO Box 785 Flagstaff, AZ 86002



Dear Maximum Rock'N'Roll,

I am writing you in order to tell you about a REALLY FUCKED-UP incident that happened in Albany, NY, involving a 5 band benefit show, a racist neo-nazi bonehead in jail, and Broadcast New York, a statewide "news"-magazine show. Sounds good already, huh?

This Hard Copy, Geraldo, Entertainment Tonight style tabloid TV show wanted to do an "Expose" on the neo-nazi movement. After locating one of Albany's three neo-nazi skinheads (in a city of 150,000 people) in jail (not hard to find somebody in a cell), they proceeded to interview him for quite some time. Then they came to our benefit show, a benefit for the latest and best compilation of Albany bands (on Rake Records), interviewed people about what they thought of Shank (lots of condemnation), and taped two bands performing; SUBSTANCE and my band INTENT. They also interviewed a Rabbi, whose daughter I went to high school with, about a temple desecration that was thought to have been committed by the neo-nazi skin (Christopher Sheffield a.k.a. Shank) but was never actually proven in court. (I am not defending him or his actions, but demonstrating that the TV show in question was not exactly pursuing the truth. Yellow journalism in action.) These pieces of tape were put together in such a way as to make it look as if all of us Albany All-Ages HC kids supported Shank, or at least tolerated him and his actions. SUBSTANCE came out looking like klansmen. Fortunately, our guitar player, after seeing one of the hyped-up ads for the show, called up Broadcast New York and threatened to sue them if they showed footage of our band playing. They didn't dare.

So, what was the aftermath of this whole situation? I personally got smacked by some kid in the street shortly after the piece was broadcast. I had gone on camera stating that "Racist skinheads don't have anything to do with us or what we're doing (which they don't), but in TV emotion and image rule, not content or language. Other kids in the scene got spit on, hit, or verbally abused by yuppies and state workers. After talking to quite a few people about this, we all decided that we couldn't just let it lie. I printed up lots of fliers and press releases, and we staged a pretty good demonstration outside of the WNYT TV-13 studios, the local station that carried the crappy show. 75 people came, and the event was carried by two TV stations, three newspapers, and two weekly magazines. These papers showed our side of the argument, and sympathized with us much more than with the TV show. In fact, the weekly Metroland carried a cover article in which I was personally quoted more times (through my press release and in person) than Broadcast NY was. We basically won, took down BNY's credibility, kicked their asses, and struck a blow against racism and the neo-nazi "movement" (as if they have a cause to move for). The Albany/Capital District scene came out smelling like roses, my band came out looking like saints and I came out looking like just the wrong person to fuck with. Just in case you're wondering, I know that very few skinheads (in New York State, at least) are racist or white power. However, the ones that are, pretty much fuck it up for other skins, because white power boneheads present a ready image for the media to consume. That is why this whole episode occurred. The moral of the story? Don't go mugging in front of TV cameras. We were deceived by the producer and her camera crew by her charm and seemingly good nature. Then she stabbed us right in the back

We thought that this would be a good opportunity to show racists that we don't want anything to do with them. We were wrong.

Other Albany news: Albany's downtown Planned Parenthood has become the site of clashes between Anti-Abortion and ProChoice activists. On March 8, the Anti-Abortion group's bimonthly Saturday morning demonstration at Planned Parenthood was interrupted and crashed by 150 pro-choicers. Not bad work. However, I understand that Planned Parenthood does not want to become the center of these protests and counter protests, because protests by either side interrupt the normal business of the clinic, which provides reproductive health care to many people (including friends of mine). I believe that a different tactic should be used: covert action. The Planned Parenthoods should be kept open at all costs, but staging counter demonstrations does not help them as much as one would like to believe. I include myself in this critique, as one fine morning I crashed the Anti-abortion demonstration with a carton of eggs. I thought that it was the thing to do, and it made me a lot happier than anything else I could have done that day, but it was very counter productive. Had I not egged the Anti-Abortionists, one of them would have been arrested that day, a person that videotapes all of the people going in or out of the clinic. One thing that I think should start happening, is for people to hold benefit shows for their local reproductive health clinics. They could probably use the money for legal defense more than anything else. Or, all of you strong-arms out there, volunteer to be clinic escorts. What Operation Rescue goof is going to give a 6'7" 220 lb bald headed kid or a muscley jetblack-frightwig-haired young woman any problems? Looking a little less than mainstream can usually terrify your enemy into submission; think of how warriors dress and paint themselves before they go into battle. Adam O'Toole/ INTENT/ NOZZLEHEAD/ 5 Oxford Rd./ Albany, NY 12203

P.S. Yes, I am Jason ex Lifes' Blood's younger brother. So stop asking, eh?



MRR,

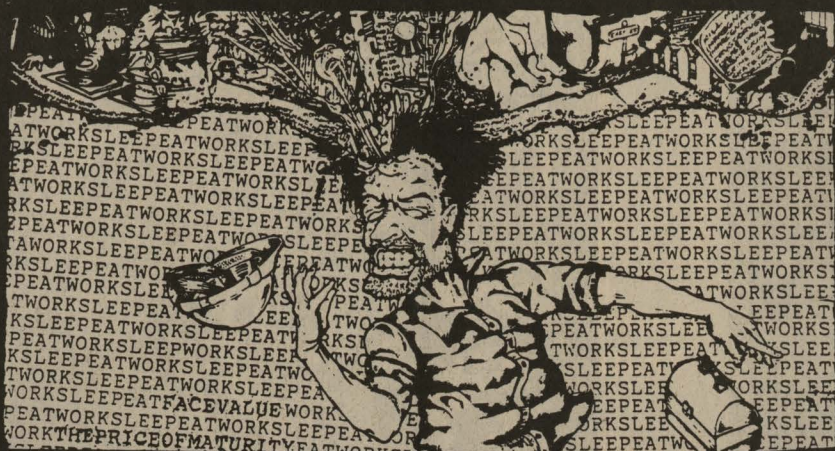
I hate to be writing to you folks over such over such pettytiness, but I can't take no more shit. I have a really big problem with your ad policy. I'm sick of writing to would be punk-o vinyl dealers and getting ripped off. People that place ads in your fat, buy it up, this sounds pretty hip zine. It's been happening for years now. Especially overseas pedelers.

Like I sent \$17 US dollars in response to the Pink Turds/ Sedition split LP and Sedition EP ad in MRR 100 pt. 1 (I believe). I wanted both. Sedition sounded interesting from the very fucking reviews you people gave. Months have gone by, I've written the same people on occasion to see what the fuck, and even an apology letter from the Sedition folk in a later issue of MRR and I wrote them again (note their zip code was different by one digit as opposed to their original ad). Nothing. \$12 for an LP & \$5 for an EP is harsh too.

Aside from this particular incident, the majority of ads placed have served to be honest and uncorrupt. Thats also considering I write to a shitload of people and am constantly mail-ordering new music. I was just thinking, maybe theres a way you could weed out the flakes (yeah right). Or maybe people like myself can network globally so if someone rips me off in my comrades part of town, there can be someone to go thump on the flakes and I could return the favor. A joke okay. But seriously, after getting snaked over and over, one gets a little pissed. Cause I'm not about to stop mailordering. It's cheap. It's fun. And theres usually better music offered than most stores that'd be nearby.

I won't take up any more space. I just want the shit and Scotlands pretty far to travel to bug someone who's ripping me off. Thanks. Love Dale Johnson/ 166 Dewey Ave./ Newbury Park, CA 91320

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 NM44 Chorus of Disapproval "Full Circle"
 7" (B)
 INJ07 Clutch "Pitchfork" 7" (A)
 ND01 Dead Image "Forward" 7" (A)
 EPT1 Down By Law (featuring Dave S.
 godfather of SxE) LP(D) CD (G)
 NS01 Drift Again 7" (A)
 NL05 Face Value "LOUD" live 7" (B)
 CS01 Far Side "Keep My Soul Awake" 7" (A)
 WSR7 Four One One "Isn't Me" LP (A) CD
 (G)
 JT01 Four Walls Falling "Culture Shock"
 LP (D) CD (G)
 GT01 Groundwork/Suspended Animation 7"
 (A)
 WSR2 Head First "Back in Control" 7" (B)
 WSR6 Head First "The Enemy" LP (D) CD
 (G)
 VR06 Iceburn 7" (A) CSS (A)
 RV19 Inside Out 7" (A) CSS (A) CDS (C)
 NM04 Insted "We'll Make Difference" 7" (B)
 RV22 Into Another LP (D) CD (E)
 RV20 Judge "the Storm" 7" (A) /CSS (A)
 CDS (C)
 INJ04 Lament (formerly Max. Penalty) 7" (A)
 NA09 Lifetime 7" (A)
- DH05 Majority of One "One Man" 7" (A)
 NA08 Mouthpiece 7" (A)
 RV23 Ray & Porcell 7" (A) /CSS (A) /CDS
 (C)
 NM41 One Step Ahead "I Alone" 7" (B)
 CS02 Onion 7" (A)
 MP02 Onion 7" (A) (first release)
 NM39 Pitbull "Pitbull" LP (D) CD (G)
 NM02 Reason to Believe "Next Door" 7" (B)
 NM09 Reason to Believe "Reason Sleeps"
 LP(D) CD(G)
 EV03 Refuse to Fall "Soul Fire" 7" (A)
 INJ2 Release "No More" 7" (A)
 HRV1 Shadow Season (ex-Turning Point) 7"
 (A)
 EV02 Shelter "In Defense of Reality" 7" (A)
 RV16 Shelter "Perfection of Desire" LP(D)
 CD(E)
 INJ02 Subzero (ex-Breakdown and UpFront)
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 RV21 Supertouch "Earth is Flat" LP(D)
 CD(E)
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 (A)
 HI002 Turning Point- First 7" (B)
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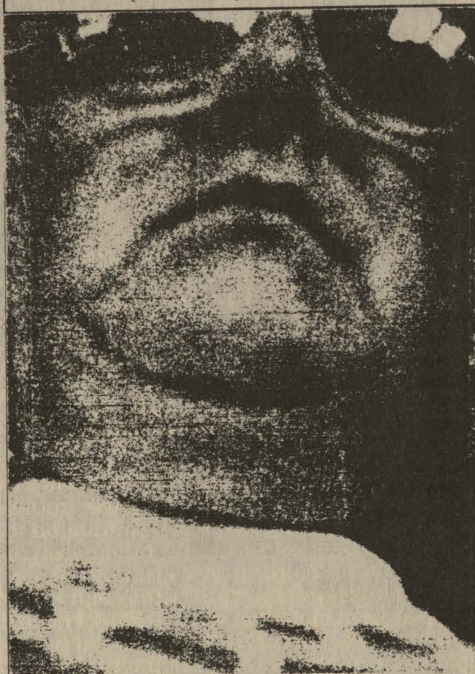
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COLUMNS



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- Part One -

(obligatory Ass-Kissing and Thank-You's)

Sally had been hassling me all summer about taking a vacation together. I had been a little apprehensive because I'd never really gone away on a romantic-type holiday before, and I wasn't sure if I was mature enough to handle the responsibility of entertaining someone for any long period of time without a break. We ruled out going to Europe, because I was supposed to go for a month in November with The Blisters. The next logical choice would be California, but frankly we'd both been there recently so that ruled that possibility out, besides which it didn't seem like much fun to hear Tim's incessant whining about how great the food is in New Jersey as compared to Frisco's for an extended period of time. Eventually we decided Seattle might be an interesting place to go, after all, it was voted America's most livable city two years running. I talked to an acquaintance of mine from Seattle, (a lot of you out there might know her, Barbara, the head of promotions at C/Z records) who upon learning of our visit insisted that we stay with her (She even promised that Daniel House would take us out to dinner, and gave us signed colored copies of Teriyaki Asthma Vol. #4.).

Barbara picked us up at the airport; took us out for Thai food twice (and paid for it); bought our tickets for the Bumpershoot festival; and gave us the keys to her car and her apartment. On our last night in Seattle she even made us a home cooked meal. Let me just say that prior to our visit, I had only met Barbara once in N.Y. (where she bought me a slice of pizza at C.B.G.B.s). So before I start railing into somebody or something this month, I'd just like to tell the whole world how terrific Barbara at C/Z records in Seattle is, and how she gets my vote for the Maximum Rock and Roll punk rock award bestowed upon individuals who best exemplify the spirit of community and giving in the underground music scene. I'd also like to mention that Harris Thurmand, the guitarist for Hammerbox, was supposed to take me out and buy me drinks, but probably thinks he's very clever for weaseling out. I'd also like to mention how Daniel House managed to get out of paying for our meal by having his son do Gibby Haynes impressions. Thank you Barbara, Daniel, Harris, Adam, everyone else at C/Z, and all the other friendly people we met there. Seattle's a beautiful city, and you're all very lucky that you live there, but it's no Jersey. (P.S.-I didn't go to the Pop Underground festival in Olympia because I'm Un-Cool.)

-Part Two-

(In which the Young man as an Artist bears his Soul)

I'm turning 26 in March. While this still makes me at least 15 years younger than the average Maximum Rock and Roll Colum-

nist, I still can't help but begin to question my place and ultimate worth to the punk rock musical community. While I suppose it's nothing more than wishful thinking to believe that when I write my column that I'm addressing an audience of my peers, in reality I have a sneaking suspicion that most of you are either just out of high school, or in your early twenties. I don't want to start condemning anyone for being too young, it's just that my priorities are a lot different now than back when I was 18 and messing around in my first P-rock band. I have tried to avoid writing a column on a monthly basis because I wish to avoid turning myself into some sort of ivory tower punk rock icon (and ultimately a moving target and butt of many people's jokes and criticisms.) The one thing I do know is that my opinions and experiences are no more valid than any of yours, besides which, I'm far from being as witty and intelligent as, say, Mykel Board.

One would hope that the columnists of this magazine serve as a social barometer for the world wide scene as a whole (taking the pulsebeat of their generation, bringing ideas out into the open for dialogue....that kinda stuff.) What I've noticed over the years is a lot of people using this magazine to turn themselves into bloated figureheads, and self-eggrandising experts and blow-hards. Which is fine, shit, god knows I'm as guilty as hyping myself as anyone else. My only problem is I don't have as much time and energy to publicly hold myself up on a pedestal 24 hours a day (for an example, imagine what it must be like being Ian MacKaye. He can't wake up one morning and decide he wants to have a beer and be a dick to everyone he meets. If he did, everyone in the world would know about it within a week. Instead, Saint Ian must stay in character or the rest of us would get upset.) Having to live up to your own press kits worries me. I'm a dick a lot of my waking hours, I'm endlessly putting my foot in my mouth and then regretting it most of the time. But most importantly, I have no secrets to make your travels through suburban high-school hell lighter, or even an immense wealth of knowledge, musical or otherwise, to share and delight with you. I'm just some schmuck from New Jersey who likes music, and is too stupid to give up the life-style and get a "real" life. That said, it's nice to be back.

-Part Three-

(Post-Confessional rantings)

"If you can't annoy somebody, there's little point in writing."

-Kingsley Amis

Using living and breathing people as the launching point for a higher cause is indeed a mighty and dangerous thing. In my last column I lambasted a local alternative record store for not being nice to me personally. Having given the matter some thought over the last couple of months, I've realized that it's kind of petty and jerky to wish ill-will to what is essentially a "Mom & Pop" record store just trying to stay afloat. There ain't no law that says you have to be nice to your customers. If anything, the underground has a long history of shitting on its minions. Besides which, I'd rather see you kids buying records from a grumpy old man than a fat corporate ogre. Furthermore, a lot of people in Hoboken seem to think I have it in for them. Fact of the matter is I'm practically a resident of that silly (mythological),

town. Over the years there has been a bit of a rivalry between the "Hoboken" music scene, and that of my native Central Jersey. That little snot-nosed suburban punk inside of me has always resented what I essentially thought were stuck-up, rich, cosmopolitan snot rags. Most people in Hoboken move there from other places around the country (its fame is pretty much world-wide) while those of us in the central part of the state are here either for school or because our families live here. So, pretty much it's the city mouse versus the country mouse syndrome (the same relationship exists between the way that New Yorkers think they're cooler than us in Jersey, even though I'm closer to Manhattan than someone who lives in Brooklyn). My friend Pete from Sticks And Stones introduces himself to people in New York as "Being from New Jersey and not giving a shit." just to bad vibe them.

I'm starting to realize that what I once thought was the "Hoboken" attitude is really the "East-Coast" attitude. Not only are you assaulted with political conservatism, that ever-present lingering yuppie greed, and the legions of bright eyed business majors from the Mid-West poised to conquer the world, but even your everyman working guy out there would just as soon run you over as to let you make him one second late for whatever important place he's rushing off to. Living here means being constantly assaulted by your fellow man. That said, I'm beginning to realize that I suffer from the same unhealthy East-coast elitism that I accuse others in the state of. If you don't read the first part of my column (and I haven't bored you to tears yet), you should know that I recently went on a trip to Seattle. I hadn't been in that lovely town more than 24 hours before I started referring to it as Sea-At-DULL. The truly ironic thing is that Seattle is almost everything that us jaded East-coasters claim to long for. It's pretty, clean, small, friendly, with a good art and music scene. Yet, I was BORED (I guess it's like the old saying Heaven is dull, all the best bands play in Hell...or something like that). "What's the point, Sam?" you're all probably feverishly wondering.

-Part Four-

(The Point)

I figured out that the reason so many bands are exploding out of Seattle is due to the fact that despite the town's small size and geographic isolation, they have a fuck-all sense of community. Over the years I have validated my hateful personal attacks on other people as one man's attempt to foster dialogue and ultimately change his own environment. I have always believed that the most important aspect of our little underground world (i.e. punk-rock, Max RnR, Hard-core, freethinkers, etc.) is the sense of community which is created. Even though you may personally hate some of the bands playing at your local punk rock dive, most of you will still show up to make the "Scene". This happens more frequently in small towns where a gig is an event, and a break from monotony. In the bigger cities where there are more choices, you find it's harder to get the locals out (which in turn makes it harder to develop your own scene). To me this explains why Seattle has in a sense conquered the world musically, while most people can't name one current band from New York (Agnostic Front doesn't count either—

COLUMNS

THE
LIVE
MUSIC
SCENE
IN
THE
NINETIES

you guys know what I mean).

Because of a certain band from Seattle, more and more people are going to start to check out underground bands and gigs. Almost every show I go to at Maxwells (in Hoboken) either sells out beforehand or right after starting. I've found that the crowds which have been turning out have been more concerned with grabbing their own little piece of pop mythology (example: I saw Ned's Atomic Dustbin and Swervedriver before you, nyahh, nyahh, nyahh) than interacting with their fellow club crawlers. So while the bands may be singing about isolation, the clubs themselves start to take on a dehumanizing aura as well. That's fine, I guess, but what it means in the long run is an "Arena-rock!" atmosphere at your local punk rock dive. I know a lot of people are ballyhooing the death of the independent music scene, but if I'm starting to feel isolated and alone then I'm sure a lot of other people out there are feeling the same way, too. So we have the diagnosis, and now for the cure.

-Part Five- (The Cure)

Even if you hate every band from Seattle, at least we can aspire to have the same kind of community, which, to an outsider like me, seems to be alive there. There's plenty of bands, fanzines, clubs, people which I hate in New Jersey (and I'm sure the feeling is mutual) but, whenever possible, I try and pump some money and enthusiasm into my own little realm. Whether it's teaming up an out of town band with some locals, putting out records, buying a zine, whatever. Try and intersect with your fellow alternative denizens. As the lines between "Us" and "Them" get more blurred, the alternative is only further isolation and eventual destruction. I don't want to spend the rest of my life waiting for something better, I want it now. Viva la Nineties.

-Post Script-

As of this writing *The Splatter Effect*, our Tri-state area's free alternative (kinda) music magazine, has folded. Head splatter guy Spiros Ballos is going through major financial and personal problems, so save yourself some money and don't send him anything for review anymore (although if you're so inclined, he is accepting condolences).

Don't bother sending Caroline Records any free samples. They are only dealing with labels on "exclusive" basis and chances are if you're smaller than Sub-Pop, they don't want to know you anyway. This news shouldn't come as much of a surprise to anybody who has tried working with them in the past couple of years, but what really might shock you is the fact that Caroline is owned by Virgin records (Paula Abdul). Furthermore, I believe Sony (Michael Jackson) has bought Relativity. Underground. What Underground?

IMPORTANT JERSEY CONTACT NUMBERS-

Justin N. is now booking bands for Pat Duncan's radio-show on W.F.M.U.. His home # is (201) 467-0037.

Maxwell's is the best club in the whole wide world if you manage to get a gig from Todd, the bookish looking booking guy (Tuesdays from 2 p.m. to 6 p.m. only (201) 653-1703). Chances are I'll be in the crowd.

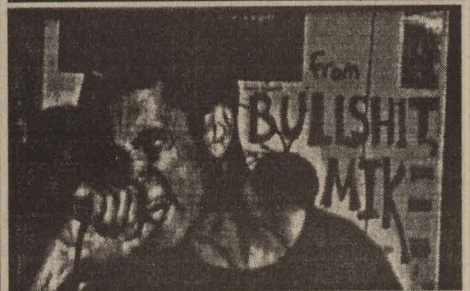
Court Tavern is a cool 21+ club. Call E-Gunn at (908) 545-0517 for a gig.

City Gardens, our big Hard-core love

palace, has been booked by Grand-pa Randy for eternity. Give that big crazy galoot a call at (609) 298-4421, and make sure to ask him what it used to be like in the old days.

Dave Salat is great guy. I used to drive a cab for both his father and his brother so you know he can't be half bad. He is putting on shows at both Middlesex County College and The River Front bar in South (Home of Bon Jovi) River. His # is (908) 246-7696.

There's a lot of other places here too, but since time is scarce and people are forever changing their phone numbers, I'm sure any one of these people can fill you in on the current state of affairs here. Don't call me, I like my privacy...Ha, Ha, Ha. -Till next time...



The upcoming project, *Book your Own Fucking Life*, is very inspiring. It has the potential to really help support the DIY movement. I'd like to add my own two cents to this. Often, speaking to people, I get the impression that they're really in the fog concerning the potential power that they have. We should get around that.

The last few articles I wrote were about putting out your own records and distributing them. The Do-It-Yourself process can be very empowering, both for bands, who can put out their own records if they want to, and for individuals who are interested in starting a label. It's fun. And yet, there's so much more that can be done as well. Below I'm listing some things that you can do if you want to. They're not the only things, of course, but they're relatively easy and rewarding ways to participate in what we lovingly call "The Scene". There's no magic required here and most of them don't require that much money to start. What is required is commitment, consistency and initiative.

Do A Fanzine. Either start a new one or work with one that's already around. Bring them to shows, sell them at stores and through the mail, carry some if you visit other areas. If you can draw, send copies of your art to some zines and get some feedback. There's plenty of them out there you can contribute to. Ditto for opinion columns. Write down your opinions, send them to zines, print them in your own zine, make a flyer and hand them out at shows. Don't say you "can't write", because anyone can write, it just takes time to develop your capabilities. Start writing, keep writing, and it will get easier over time.

Distribute Records. Talk to bands, get copies of their records, and sell them at shows or through the mail or to other distributors. There are lots and lots of individuals out there who do this. Most bands should give you stuff on consignment, which will make your life a little easier, as you'll pay them once the records sell. Offer to take 10 copies and take it from there. You'll be helping bands out, getting penpals, and meeting people

ple at shows, while at the same time showing that there can be an alternative to traditional record stores, many of whom are not responsive to the scene and very expensive. (Not all stores! Sorry, Malcolm.)

Help Put On Shows. Find places to have shows, organize a potential sound system, gather some money from people if you need a deposit for the show or have other expenses, get in touch with bands and see who is willing to play when, or who is on tour when, and do it. Don't complain that it's not there and wait for your scene to miraculously drop out of the sky. Offer to work the door/security, or clean-up before or after the show, or make flyers and post them around and hand them out. You'll find also that once you start booking, you'll get in contact with more and more bands and also more and more promoters. When bands call you (believe me, your number will get around pretty quick once people hear you're putting on shows!), you can help them book a number of shows in your area. Don't limit yourself. Why not do a show once a week if you have the space. Finding bands might be a problem at first, depending on where you live, but keep it up. Nothing of any value is ever going to come to you overnight. Be persistent, don't fuck people over, treat each show as an event which requires a certain amount of work. Think. Try. Do. Period.

Offer to put up touring bands if they're in your area and are not complete assholes.

Take pictures. Zines love pictures, bands love pictures, your friends love pictures. Easy to take. Send them out and see your name all over the place.

Start a Radio Show. Why not? No experience? Obviously no one starts with experience. Approach your college station, if you're in school, drop by your local hardcore radio show if you have one. Communicate.

Using your imagination, you can think of other worthwhile things as well. The only thing stopping you from doing these things is yourself. Lose the word "can't" from your vocabulary. Stop talking about it and fucking do it.

I had stopped writing for MRR because I couldn't get inspired, I couldn't find topics that grabbed me. Self-determinism is a very exciting topic. Standing up and doing things, not just singing empty slogans and pointing and waiting for the world to come your way. Everything you do has ramifications and you can make a change. The only question now is if you care enough to.



This month I don't have time to respond fully to the What Happened to Jeff Bale Committee, which I had originally planned to do. I may get around to it in the future, but frankly it seems to me that this query puts the cart before the horse. The really important question is "what happened

to the punk scene in the course of the last ten years?" Allow me to explain. When I first consciously associated myself with the punk rock scene around 1977-78—although emotionally I feel like I've been a punk since about the age of ten—punks were people who recognized how fucked up the world was, wanted to give it a good swift kick in ass (figuratively speaking), and went out of their way to be outrageous and shock people. The idea was not only to express one's rebelliousness and alienation, but also to transgress and thereby extend the boundaries of permissible speech and acceptable behavior. Nowadays it seems to me that the vast majority of so-called punks are a bunch of little old ladies who worry obsessively about everything, get offended at the drop of a hat, and then try to impose their own rigid moral codes on others. Perhaps my impressions are distorted by living in the San Francisco Bay Area, the PC capital of the world, but hereabouts all too many punks are whiney, stodgy, intolerant, humorless, oversensitive little wusses. Obviously, there are plenty of exceptions even in this area, but the ones that attract most of the attention and seem to dominate what passes for intellectual discourse in various fanzines are the privileged, guilt-ridden twits who apparently lack the ability to distinguish between 1) substantive cases of racist, sexist, and homophobic discrimination, and 2) the expression of divergent viewpoints that offend their teensy weensy feelings. The difference between the over-the-edge punks of yore and the uptight neo-punks of today is enormous, and can perhaps best be illustrated by two examples.

Back in the early days of the San Francisco punk scene, a punkette named Ivey put out an annual calendar called *Jokes for Jerks*. Liberally sprinkled throughout the dates of that calendar were offensive, off-color jokes lampooning every ethnic group and sexual orientation, practically without exception. There were Irish jokes, Polish jokes, black jokes, Mexican jokes, WASP jokes, Jewish jokes, German jokes, gay jokes, women jokes, men jokes, iron lung jokes, nun jokes, punk rocker jokes, etc. All of them were offensive and insensitive, as such jokes are meant to be, and almost all of them were hilariously funny. Most of the punks I knew back then avidly read that calendar, and later we would laugh together about some of the funnier jokes. One can easily predict the response of today's PC punks if such a calendar were to appear now. It would almost certainly be burned or torn up at some ridiculous demonstration, denounced by various writers in MRR and other punkzines for being "SRH", and accused of not being "punk" because it contained "hate speech", or some other such bullshit. But the fact that the early punks around here laughed at offensive jokes doesn't mean that they were a bunch of reactionaries. After all, those were the days of *Search and Destroy* and, later, *Creep*, both of which managed to combine intelligent and radical sociopolitical views with outrageousness and a sense of humor. And therein lies the key. The original Bay Area punks were not only more politically sophisticated (in general) than their contemporary counterparts, but they also genuinely liked to have fun, liked to be outrageous, and had great senses of humor and irony. These eminently endearing qualities have all too often been replaced during the intervening years by general uptight-

ness and political sectarianism. The repulsive moral puritanism of many straightedge bands is simply the most blatant example of a process that has come to afflict the entire punk scene. If that is really what punk has become, fuck neo-punk and the horse it rode in on.

Another clear example of how lame the local punk scene has gotten was the fact that only about 40 people turned out for both recent Bay Area gigs by JEFF DAHL, one at the I Beam in San Francisco and one at Gilman Street, and half of them were old punk veterans rather than younger punks. For those who don't know, JEFF DAHL has been one of the perennial mainstays of snotty garage punk since he put out his first indie single way back in 1978, has played with some of the finest representatives of that best of all musical subgenres (including members of the DEAD BOYS and the ANGRY SAMOANS, etc.), and has helped innumerable younger groups in the same vein by producing their records, bringing them on tour, and otherwise promoting them. Now Jeff is a really nice guy who will probably be embarrassed that I'm bringing these issues to the fore and praising him so highly, but his importance in the miniscule punk rock universe is almost up there on a par with that of Ian MacKaye, Tesco Vee, Biafra, and other more famous figures. One could therefore only imagine the initial disappointment I felt at the small turnout for his recent gigs. All of this rapidly gave way to rock n' roll magic, however, since as a diehard rock n' roll fan (or, in my phrase, a "rock n' roll burnout") he invariably punks out no matter how many people are there to witness the spectacle and, also true to form, he lined up some of the best California garage punk outfits to play with him, including the ELECTRIC FERRETS from southern Cal, the SCREAMING BLOODY MARYS, and the GARGOYLES (although the latter desperately need to recruit a second guitarist to restore the background crunch now that Lisa has quit). Jeff's band included some other famous punk rock vets as well, including Rikk Agnew from the ADOLESCENTS, the old bassist from POWERTRIP, and Billy from the SAMOANS on drums. In short, it was a little slice of punk rock heaven, and those who were there got a taste of what punk gigs used to be like, obnoxious and a little wild but not violent, especially at Gilman when Rikk fell off the stage and then weirded out. But once again, it makes one wonder what the fuck has happened to the punk scene when such a great show goes virtually unattended, whereas week after week lousy gigs by wimpy emo-punk and trendy rock bands pack local clubs. And what does it say about Gilman, the supposed center of the punk rock universe, when so few punks attend such a classic punk gig there? I'll let you decide.

In other words, don't waste time worrying about what happened to me, because I'm more or less the same obnoxious person I always was. What you should be doing is looking in the mirror and asking yourselves how you may have contributed to making the punk scene so tame and boring by trying to enforce ideological conformity and blunt its ability to shock and offend people. (Whenever I reflect upon the role that I may have inadvertently played in that process, I feel like smacking myself upside the head.) After the rest of you engage in a little soul searching and can answer that question to

my satisfaction, then just maybe I'll feel compelled to further explain and/or justify my own changes of attitudes. Until then—if you don't mind—I'll be concentrating on the present and looking ahead. If you do mind, that's too damn bad. As the TUBES once jokingly put it, "I was a punk before you were a punk". More importantly, attitude-wise I'll still be a punk long after most of you self-righteous political punks have passed through your youthful "radical punk rock phase" and moved on to become Yuppies or born-again Christians. You can bank on that, motherfuckers, because no matter how disgusted I get with the lameness of what passes for the punk scene today, my fundamental emotional makeup won't change. I'll be hating the world, rebelling against dogmas and authority figures, and listening to loud rock n' roll until the day I die. The vast majority of you will not, even though right now you may think you will. That's another safe bet.

"Real Punks Only" Section

I'd like to begin here by raving about SNAIR's *Stay Home* LP, which is quite simply the best straight up punk album I've heard in years. The only long-player that even comes close to it in the recent p-rock sweepstakes is JEFF DAHL's *Ultra Under* LP, which I already recommended to you some months ago. This SNAIR record has everything one could possibly ask for from a punk record—consistently great songs, a raw guitar sound, real fine lead vocals, and catchy choruses—and on a couple of tracks they almost manage to evoke the late, great REAL KIDS. It's hard to pick the most outstanding cut, because all of them are pretty damn irresistible, but I'm especially bowled over by "International Integrity". Really killer stuff which deserves to have far better distribution. And speaking of great punk, check out the latest EP by the WRETCHED ONES, *America's Most Wanted*. Classic punk rock with hooks galore, way cool guitar riffage, short melodic leads, and rough, belligerent vocals. As with the SNAIR stuff, I find myself humming these WRETCHED ONES' songs (especially the title track and "Life for a Life") at all hours of the day and night. Someone should definitely put out an album by these guys, since they have enough good songs to fill one up. Also on Headache Records is a EP by THOSE UNKNOWN, a rarity in this day and age—a genuine "skunk" (skin plus punk) band. In this case we find STIFF LITTLE FINGERS-influenced vocals conjoined with Oi-ish song structures, and the results are terrific. All the songs are irresistibly catchy, but my faves are "Cries of A Nation", which has a great chorus and guitar part, and the bona fide teen anthem, "Go Where the Kids Go", whose chorus deserves to be quoted in full:

Ya gotta go, go where the kids go
Cause your old, older every day
Ya gotta go, go where the kids go
and hope youth won't slip away

Words of wisdom, that's for sure. Then we've got two bands whose names begin with SUPER, the SUPERSUCKERS and the SUPERKOOLS. The former have several 7" releases, all of which are worth getting. The one with "Saddle Tramp" is really great. That song is a heavy crunch rocker with a nice primitive lead, and is accompanied by a short, chunky thrasher and a slower, even heavier Flipside with a NIRVANA-style riff that would be great for stumbling around and banging one's head to near bar closing

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time. Yeah! I bought the SUPERKOOLS on the strength of Rick from Slasher's recommendation and the thanks the band offered to Carmin Hillebrew, and from the opening guitar riff on "Something Tomorrow" I was hooked. This band's got super snotty 60s punk vocals, and their raw songs are filled with classic 60s punk melodies and raunchy guitar parts. According to Mike Lavella, that fount of obscure lingo, a superkool is a joint dipped in angel dust. You know, the kind of fun drug that makes a seemingly normal person run around the streets with no clothes on and try to cut someone else's head off with a butter knife before plunging it in their own eye. That's pretty much it for real punk records that impressed me this month, but I'd like to take this opportunity to say that if it weren't for great labels like Sympathy for the Record Industry and Headache, punk rock would be well and truly dead here in America.

I also received a mini-LP called **Stumble** from a group called LOST, who thought I might like it. And, as a matter of fact, I do like the first side, which has real powerful guitars, a rockin' beat, tasteful licks, and emotive but not wimpy vocals that bring HUSKER DU to mind. The other side is slower and more acoustic, and hence has less immediate impact, though it may grow on me. Which reminds me, if there are any bands out there that feel they are too obnoxious, politically incorrect, or rockin' to appeal to MRR's regular reviewers, or simply that their own style of music is closer to my own crude, vulgar tastes, don't hesitate to send an extra copy to MRR c/o me. Since I don't have enough money to get everything these days, it's quite likely that I'm missing some great releases that are right up my alley. If I like it, rest assured that I'll let everyone who reads my column know about it (for what that's worth). Later, dudes and dudettes.



Glencoe—We found the lost valley in an afternoon of wonderful hill-walking amidst a series of my cheesy jokes about how lost could the valley be if it is so easy to find.

Of course I had expert guides, a Scottish couple who are trying to scale every hill or "munro" in the Scottish highlands, which will take them more than a lifetime. A naturalist named Munro catalogued each of these exquisite mounds and earned the honor of having the whole lot named after him.

You have to use your imagination, mind you," another Scottish pal named Andy said, looking down over a craggy vista, in which one immense crack in the earth seemed to go all the way down to hell. "Try to picture a bunch of chaps with big red beards waving broad swords."

Indeed, the lost valley of such great repute was apparently the scene of an in-

credible slaughter during the war for Scottish independence, linking it cosmically with such American locations as the wonderful Slaughter Creek between Austin and San Antonio. Like the revenoors trying to burn out the hillbillies, the Brits had to practically fight down to the last man, clambering through this impossible hill country in order to quash the rebels. Nowadays the broadsword has been replaced by the hill-walker's essential gear: rubber boot covers, headlamps... the latter is a real necessity because once the sun goes down you'd never get out of here.

I am told a tragic tale about a badly prepared dada who ventured into the hills with two daughters, got lost and stuck, left one behind while they went for help—both the children wound up freezing to death. It fills my heart with incredible misery and longing for the little girls I've left at home for yet another concert tour, this one a two-week stint through both Britain and Scotland.

The Sunday off spent in Glencoe was certainly the highlight and when I got back down to London, Reading, Oxford, York, I spoke of the mystic time I had experienced in the highlands, getting pretty much the same reaction everytime: "I've heard it's beautiful up there... never been there myself." I heard this from Brits of all ages, including an elderly woman on a train who was on her way to Florida for the fifth time.

So another country is whacked into submission and then ignored. Britain "owns" Scotland like it "owned" India and it would be interesting to find out what percentage of the British population has even set foot in this colony to the north. I overheard two secretaries talking on the London tube about their pal Marie who was marrying a Scot and moving "up there."

"I suppose she'll have something to do," one said dryly. "Perhaps knit scarves." "Or clean fish," bitchie two added.

Obviously, no love was lost flowing in the other direction, although I could not find a single Scot who had never been south. However most of them said the same thing when I admitted my tour also included Britain. "Oh, you poor thing."

Mr. Prime Minister Majors had just returned from the pre-Christmas Maastricht summit, where a deal had been wrangled to allow Britain to "opt out" of the upcoming "European union" if certain any part of the package wasn't to their liking. Meanwhile, in Scotland people seem interested in opting out of Britain altogether. This movement has always existed and seems to be building, encouraged by what has happened to the former Soviet Union and what is happening in Yugoslavia and Czechoslovakia.

In one Parliament session I watched on TV the section devoted to Scottish questions came immediately after a major address by Majors on the European community thingamagogy. Now usually most of the Parliament walks out of the Scottish question session out of lack of interest, but in this case they were all in their seats for Majors and couldn't get the hell out of there in time to avoid a scathing attack from a Scottish speaker: "I see for once everyone is here for Scottish question—now why don't you all shut up and pay attention. Maybe you'll learn something!"

Only a few minutes later I was chatting with a clerk in a record store. "Been in Scotland? I hear it's nice... never been there my-

self."

Well of course you know how people are intimidated by drives of more than three hours.

The European unity program got lots of coverage before and after Maastricht. It seems I am not the only person trying to sort this little fandango out. I recall the leap of faith a few years ago, looking at it mostly as "Wow! No more customs inspectors! How are they going to stop the hash from flowing out of Amsterdam?"

Customs inspectors are actually carrying on strikes in many of the countries at this writing. Something like 70,000 of these suitcase-sniffing weasels will be out of work in France alone. See if I care.

The cops in Germany want expanded powers to search suspicious people on the streets, especially in border towns such as Krefeld. This is heinous, obviously, although the way things are going in the U.S.A., it could be one less thing to be homesick about for lucky American tourists... yes, the German cops could actually start reminding you of that state trooper that pulled you over last week and spent an hour rummaging through your cassette tapes.

Vibes of a much more frightening nature than drug paranoia are coming out of the union now. Although in some ways the idea is supposed to help promote promising social programs from certain countries across the whole of Europe by making them unified strategies—i.e. putting them into law—the flexibility some countries have shown dealing with immigrants from poorer countries could be eliminated completely by turning the European union into a fortress and locking the door.

Therefore shreeves such as John Majors are torn between opting out, thus avoiding frightening prospects such as a standardized minimum wage and work standards—which I heard would totally destroy the British economy—and opting in, thus getting in on the great profits to be made by keeping all the old eastern bloc countries as well as the new ones in a second string position.

It's a beautiful follow-up by the combo that brought you the cold war. With the riff of "communism" well worn out, the new mix demands that new countries wanting in on the union must first bring inflation down to certain levels set by the greater union. Of course, how any place such as Latvia, let alone Romania, can get their economy together from outside the new European union is a mind-boggler.

Result: an instant new cold war, a permanent eastern bloc based this time not on ideology but on the dictates of cold, hard cash: the Euro-dollar. Just when you thought you could finally cash in all those dinars and zlotniks along comes neighbor and then one day you are endowed with the power to go over and inform them their bank account is worth nothing.

Meanwhile Switzerland will go it alone. It must keep its Swiss francs, and it certainly will not tolerate any international standards interfering with its banking procedures.

All this crapola about money was certainly in keeping with the Christmas season that was exploding all around me throughout the merry U.K. And exploding is the right word. As soon as I got away from scarf-knitting, fish-catching, hillwalking country and back to the heart of things it turned out

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the good old Irish Republican Army had some old and new strategies to try out on London's Christmas shoppers.

Bombs in train stations. Bombs in supermarkets. Bombs in museums. Firebombs. Smokebombs. The newly developed Bomb-bomb. One Sunday night in Soho, I had just breezed in from a weekend gig in Reading and was surprised to find a bunch of shops open, illegally. In an import place, I lapsed into the typical American habit of handing the clerk your bag the minute you step into the place so you can't shoplift.

"I can't take that," he said, cringing at my bag. Oh yes, of course. There's more to worry about here than shoplifting.

Of course we could certainly use our own IRA leaving little smoking things in awkward places except in our case the "I" might stand for Indian.

With superpowers crumbling all around, the European seems to want us to look at our own home and spot the differences. Years ago I remember watching German tourists in El Paso. They were gawking at what passes for the border. Of course we all know where the border used to be, or rather, that there used to be no border.

What is really the point of all this territorial grabbing, all this expansion of "one nations under God", whether they call them UK, USA, USSR or URASS, if it is simply too difficult for all the people within them to even take a peek at other parts of their own "nation?" Geographers like to look at their own science as perhaps the ultimate purveyor of truth, in that if you study it closely enough you'll be able to predict the future.

Geography such as the USA and the USSR is simply too expanded, too vast, too complex to maintain order forever. Thank God! We may have something to look forward to! As for the UK, let's just see how much longer they call it that.



I detest Perry Farrell, but he said something about the Lolapalooza Tour that was extremely accurate. He was quoted as he attempted to call all the attending young people to action, saying now is the time to fight against all the wrongs being committed by our own government in the US. But, he concluded, it won't happen because America's youth are too caught up in the trend to care about the reality. It's just today's fashion to them.

Except for the people associated with the underground scene, I can agree wholeheartedly. From the pictures I saw of the crowds attending the tour, most were college kids playing dress-up or mainstreamers looking trendy in their tie-dyes with mohawks and peace-signs with combat boots. They didn't even realize that all the fashion statements they were wearing represented conflicting ideals. Too many people have picked up on the appearance of alternative/

punk, without pondering the ideals and attitudes these clothes represent.

Punk/alternative surfacing as a fashion has undermined the integrity of the movement, and trivialized its legitimacy. Too many people see it as a costume to piss their parents off, and shock people, instead of as a valid way of looking at the world. And the raw energy and intensity of it seems to act as a lightning rod for freaks and weirdos who are attracted only by the anger as a vehicle for their pent-up aggression and hatred.

Big media magazines, who ignored punk in the late 70's and early 80's, are now trying to drag the underground out into the open and re-create punk as a current trend. *Spin* put Nirvana on its cover and included shallow articles about them and other bands like Helmet. *Spin* also chased after Fugazi, who refused an interview with them because of what the magazine supports in its advertising: the military, big cigarette and beer companies. *Spin* still wrote a simplistic article about the band, and put Fugazi's name on the cover of that issue.

Every time these big media magazines mention underground music, they pay lip-service to Ian MacKaye and Dischord, seemingly hoping to cultivate enough interest on his part to finally grant them an interview. I admire and applaud MacKaye for upholding his beliefs. Big media attention isn't necessary for a band to make an impact and get its messages across.

Just the fact that big media can create trends points to the fact that regular white-bread Americans blindly believe they can buy an image by wearing it. And when new trends are declared, people jump on the bandwagon. It's cool to be trendy. They take on and discard appearances as fashions come and go because they are shallow enough to be able to trade identities each time a new one strikes their fancy. People who used to hang around the scene in the early 80's went on to become hippies and metal-heads, as those trends got popular. And they'll go on to the next ones that come along. It's just trendy fashion to many people, and that's what irritates me the most.

I used to live in London and remember when punk was "discovered" by the media, and how it was trivialized into a virtual freak showoff dyed mohawks and liberty spikes. Even now, some kids dress up and hang around the tourist traps and charge people a pound to take their pictures. There is still a legitimate punk scene in England, but like in the US, it's gone underground. Maybe that's where it belongs in both countries—where it's not subject to scrutiny and imitation by the mainstream.

I've written to both big media music magazines and told them that since they ignored punk in the 70's and 80's, they should leave it alone now. They should stick to things they know: Mariah Carey, Nelson, Wilson Phillips, New Kids, Paula Abdul. They can't possibly describe punk with the validity it deserves, and I resent their tugging at it now, only because it's applicable in these tough social and economic times. Naturally, letters like mine will never make the pages of their Letters to the Editor.

And just like MTV discovered then dumped the Red Hot Chili Peppers, the media will find other music to hype-up. The sooner the better. It infuriates me to see the same people who used to make fun of me, trying to dress up and be alternative or punk

too. I'm in it for the long-haul, and it may be juvenile on my part, but I resent all the mainstream sheep buying into a lifestyle I don't think they could possibly understand. People spending big money to buy the right clothes to look poor is the biggest example I can think of here. Or people like these dumb Marines I see who wear all the gear associated with skinheads. They think that automatically makes them skins too, because they're dressing the part. They don't have a clue what skinheads stand for, or that there are different types of skins, they just admire the image. Because of people like this, the scene changes and splinters every time punk gets trendy.

I got into this years ago, not only because I liked the music, but because I agree with the attitude. Counter-cultures are valid because people are different. Expecting everyone to look, act and feel the same way restricts people, because not everyone can or wants to be the same as everyone else. And if people are uncomfortable in a surrounding, they usually find others with similar interests and ideas. But when normal, average, white-bread people get into alternative scenes, they water it down by applying their mainstream attitude to it. People like this already fit well into the normal pattern of life; why the hell do they think they've got to infiltrate someone else's? It becomes a game to them, or a phase they go through, and they treat it as such. It's expected that young people go through a wild or angry phase, and unfortunately punk is how some choose to act it out. Everyone associated with punk is written off as just being angry kids going through a phase, instead of people who sought out an alternative to everything normal and accepted.



I can't remember, but I think I got a note from MRR Central to the effect that the columns were getting too long and we should try to rein in our egos or at least our expressions thereof so as to leave some room for all the other important stuff like ads and scene reports and record reviews.

Or maybe I'm confusing this with some other magazine I write for. I'm not sure, because I've been in this weird inter-dimensional zone ever since I flew over Iceland and Greenland a couple weeks ago. You'll probably think I've gone completely round the bend, but I've developed this all-consuming obsession with those two places, which, if you've looked at a map of the world lately, you might know are near each other in the upper reaches of the Atlantic Ocean and as close as most people would ever want to get to the North Pole.

In fact, most people don't even want to get that close to the North Pole, which probably explains why Iceland only has 250,000 people and Greenland has 50,000, barely enough to fill up one mega-shopping mall in a typical American suburb, despite the fact of Greenland being the biggest island in the world and so heavy with all the ice that's

piled up on top of it that it put this huge dent in the surface of the earth underneath it. I'm not making this up, I swear. In fact, I think I may be well on my way to becoming the punk scene's leading Iceland & Greenland expert who doesn't live in Iceland or Greenland. While I was in England, I would sit up late at night reading guide books and looking at pictures of those places, and then I would fall asleep and dream that I was in Uummannarsuaq or Nanortalik having rad adventures with Eskimos and dog sleds and speaking Greenlandic like a native while getting chased across the ice floes by imperialistic Vikings driving herds of rabid saber-toothed tigers.

Or something like that... But listen, before I forget, let me take advantage of my position here at MRR (if Tim can do it for his record collecting, I don't see why I can't) and solicit any and all Icelandic or Greenlandic punks to invite me to come visit their amazing countries. I'm serious! Summer of '93, at the latest, I'll be there. Akureyri, Reykjavik, Djúpivagur, I'll be making the scene... Dude, I want to go so far north that I'm only marginally on this planet. Which is where a lot of people suggest I already dwell anyway. Which brings me to...

I should hasten to clarify that this is not a continuation of last month's April Fool joke, that this really is me, though I suppose there's no way I can prove it, and I probably do sound even more out of character in this column than I did in last issue's parody. Sorry, I'm back in California now, and after three months of not hearing anyone (except myself) saying "dude" and "rad" and "total", the culture shock was too much for me, forcing me to slip into the nonsense-spewing ersatz profundity that typifies most East Bay type discourse. You want to know about politics? Philosophy? Culture? Our place in the universe? Write to Bumblecrump. Me, I've finally realized that people will only like me if I act stupid, and even then it's only a 50-50 chance at best.

Does this mean I'm turning my back on the burgeoning SmartPunk movement? Not completely, but I think it's best left in the hands of a new generation. For someone like me, who was never of more than marginally above-normal intelligence, it's a bit of a strain to keep up this constant flow of intellectuality. The most successful punk are obviously those who are best at covering up any native intelligence their chromosomes or early education may have cursed them with. Sardonically? Bitter? Moi? Not even; in fact I've practically turned into a vegetarian since you last heard from me. And you wanna know why?

See, there's this guy in England who's probably the tallest, skinniest, palest, and longest-haired punk in all of Essex, which is the place everyone else in England makes fun of. Sort of like Concord here on the West Coast, or New Jersey on the East. Anyway, his name is Graham, and even if he thinks I'm making fun of him too (not that I would hesitate to if I thought I could use him to coax a cheap laugh or smile out of MRR's legendarily insensate readers), he actually exerted a greater influence on me than legions of punk preachers and moralists who've been telling me for years that I was a cretinous, murderous fascist for occasionally eating dishes that contained bits (or even large chunks and gobs) of dead animals.

He never commented on my eating habits at all, but one day when I asked him

how he happened to become a vegetarian, he said, "Because I didn't want to hurt the little animals," and as he said it, he looked like such a wide-eyed bunny rabbit himself that I fully understood, and really regretted the time in Paris in 1980 when I ate a whole half of a rabbit even if it did taste awfully good all smeared with mustard and washed down with red wine that was probably tested on animals, knowing those diabolical Frenchmen.

In fact, it was only a couple weeks later that someone offered me, funnily enough, a hunk of roast rabbit, and I, conscience-stricken, turned it down and said, "No thanks, I'll just have the lettuce and carrots." And lest someone get the wrong impression, Graham doesn't really look that much like a bunny rabbit, even a tall one, though come to think of it, what other animal does he resemble? None, of course, he's vegetarian! I know, he's like a 6'4" tall white asparagus shoot! You don't think he'll take that as a compliment either? You're probably right.

But that's not my point (as if anything was). No, like I said before, and will probably have to keep saying, I'm SERIOUS!!! I think if people want to convert others to vegetarianism, or socialism, or anarchism, or just being rad to hang out with, the way Graham does it is hell more effective than the grim ranting and preaching you might read in many punkzines like this one or *Profane Existence* or... *Lookout*? Yeah, I know I've been guilty of a fair bit of preaching myself, it's kind of like I can't help myself, since not only do I know everything, but I'm also the one who knows best what everyone else should do... You're really getting confused by now, aren't you? You totally think Jeff Bale is writing this month's column, too, don't you? And it could be true. Perhaps Jeff Bale and Lawrence Livermore are really the same person. And Mykel Board and Ben Weasel, too. In fact, perhaps they're not even a person, but just a computer program capable of generating rabble-rousing and controversial prose from four different angles on any given issue at the stroke of a key.

Yeah, that must be it. In this postmodern age we should be beyond individual ego anyway. And individual reality is equally reactionary. We should be randomly cruising in and out of each other's consciousness. No, stop, consciousness is reactionary too, because it involves walls and barriers, like when you say, "Dude, I'm not even conscious yet and you're laying trips like this on me?" Really, I swear I'm not on drugs! Forty-plus years of reality (i.e., a collectively agreed-upon illusion) does take its toll. I also decided to stop washing my hair, because Graham hadn't washed his in three years and it looked total rad (which made me think, you don't ever see animals, who have hell of more hair than most humans, buying shampoo or going to the beauty parlor), but it didn't work so well for me because it just made me look like more of a street person than I already do (which is partly understandable, if you ever saw my room, because it is only one or two steps up from a cardboard box in a doorway, though I have to admit it's warmer and has electricity and bunches of punk rock records).

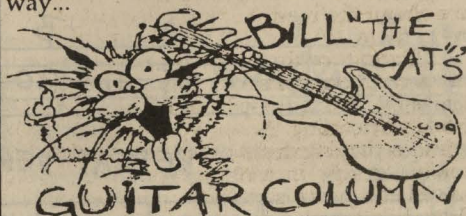
But I do look like enough of a street person that when I go into one of the cafes where all the East Bay punks hang out when they're taking a break from destroying society, the guy at the counter tries to encourage me to get my coffee to go, like as if I'd feel

more at home sitting on the pavement and plus after I'd finished drinking it, I could use the cup to collect spare change. They probably think I'm bad for business, too, because who wants to sit in a cafe frequented by raving psychotics who look like me? Though you have to admit, not being welcome even in that handful of hellholes where East Bay punks are tolerated is a bit hard to take. Even in my new, post-ego state.

So, I'm finished with college now, except for some minor paper work like handing in a 100-page thesis which I plan to plagiarize from a selection of all the political articles that have appeared in MRR over the past year. Actually, I was just going to hand in a xerox of the Noam Chomsky book that Marty Sprouse published last year, but somebody told me that my professor might have heard of Mr. Chomsky, even though I didn't know that most Cal-Berkeley professors listened to Bad Religion (kind of insider MRR punk rock joke there; I apologize to the two or three serious individuals who read this column in search of incisive socio-political commentary, which all somehow got stored on another computer disk). Which means my next dilemma is: what do I do now?

So I've decided to put my fate in the hands of MRR readers, by taking a poll, the results of which I religiously swear to follow, no matter how stupid. So, here's the question: where should I pursue the upcoming days of my lives (sic)? Choices: A) East Bay, California; B) Emerald Triangle, California; C) England; D) Iceland or Greenland; E) Hell, or reasonable approximation thereof. All responses to MRR, c/o the Livermore File. (Yes, for those trepidatious souls among you who take me more seriously than necessary, it is permissible to address me as Mr. Livermore, or even "Livermore, you asshole" despite my maudlin soul-searchings to the contrary last spring.)

And with that, I think I'll rise up from my existentially becalmed state of being tempered by constant intimations of inconsequential substance and deliver this latest opus (that means "big important work") to Maxi-HQ in the sinister and nefarious West Bay, where I might also eat (vegetarian) burritos. Tune in next month, when my personality (or lack thereof) may or may not have been restored to something akin to your expectations. It's these cathode rays, you know; they're piercing my soul like the afterburn of a dying supernova. And that ozone layer, let me tell you... Maybe next time... Meanwhile, there's this DJ on the radio who's driving me nuts because he sounds exactly like me, which wouldn't bother me that much except that I'm a DJ at the same station, and I keep wondering if I'm really here at all, or if I'm actually on the radio playing bad alternative rock and saying really dumb things. Well, no doubt about the second part, anyway...



The Punkest Kick

What can I say? When I think of punk rock I think about this kick. It's simple when you get it down and 100% guaranteed

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effective. You'll never hear it in a sweet pop tune. You might say it's anti-sweet. Many "classic punk" bands relied heavily on its characteristic punch.

So where did it come from? No...it wasn't invented by the Ramones or the Sex Pistols. The earliest I can place it is the late 50's, utilized by rockabilly legend Eddie Cochran. If you can, try to get ahold of one of his greatest hits albums and listen to songs like "C'mon Everybody", "Something Else" (both covered by the Sex Pistols), and "Nervous Breakdown" (no, not the Black Flag tune). Check out the similarity between "C'mon Everybody" and the Ramones' "Suzy is a Headbanger". You might just decide there's nothing wrong with being influenced by what some people mistakenly call "old fart muzik" and others call "punk roots".

The key to this "punkest lick" (yeah, I know, dumb name) is the slide. You spice up the chord or note you want by sliding up to it from one or two frets behind it. Say you're pressing down the "E" string 4th fret; play that note and while maintaining pressure on the string with your fretting finger, slide up to the 5th fret. You only need to pick once (on the 4th fret). Your finger sliding up to the 5th fret will sound the 5th fret note (if you do the slide correctly). The slide is a very important technique and will pop up a lot in this column in the future, so get it down!

Now for the tunes! I'm presenting these examples using power chords for simplicity's sake.

Bass players, just play the lowest note of each chord to play along.
Key to symbols:

E A^b A ← CHORD NAME

= 4th FRET "E" STRING AND 5th FRET "A" STRING PLAYED SIMULTANEOUSLY (POWER CHORD)

E A^b A

= SLIDE POWER CHORD UP ONE FRET

||: (3x)

REPEAT MARKS: = REPEAT EVERYTHING BETWEEN THE DOTS. SHOWS HOW MANY TIMES TO REPEAT.

//// = DOWNBEATS PLAYED
////x/x = DOWNBEATS NOT PLAYED (RESTS) UPBEATS PLAYED
 (SEE MY OCTOBER COLUMN FOR A DETAILED RHYTHMIC NOTATION EXPLANATION)

S = SLIDE **P** = PULL-OFF **7** = ACCENT **|||** = TRIPLETS **| 0/0 |** = SAME AS PREVIOUS MEASURE

For my first example here's the Intro to the Pistols' "God Save the Queen".

E A^b A

Now for a fairly simple complete song; "Commando" by the Ramones.

E C# **E** **A** **B**

(2x) INTRO

E B C# **E F#**

(3x) VERSE

E C# **E** **A** **B** (4x) **E F#**

CHORUS

E B C#

REPEAT VERSE, CHORUS
 1 STOP

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Here's one of my all time faves, Sham 69's first single, "Borstal Breakout." This one kills! Two new concepts in this one, the accent and the mute. Accent just means hit the indicated chord a bit harder to make it stand out more. Mute means bring it down in volume by letting the fleshy part of your picking hand (behind and below your little finger and almost to your wrist) rest lightly on the strings near the bridge of the guitar (where the strings go into the guitar's body). This gives you a slightly muffled, "chunky" sort of sound. Move your hand up towards the bridge for less mute; move your hand down towards the strings for a more muted sound. Accenting and muting are important to master because they can make a fairly simple progression sound much more dynamic. Anyways, like I was saying, here 'tis:

REPEAT INTRO, VERSE, CHORUS, INTRO

REPEAT CHORUS, INTRO, VERSE, CHORUS

Subversion Potential:

Say you know someone (parent? roommate, obnoxious acquaintance) who really loves a particular song that you really hate ("We are the World" for instance). You can ruin the tune forever for them by learning how to play it normal style and then modify it by applying the "punkest lick" technique. Crank up your guitar, heavy on the distortion and just slide into every single chord. Don't forget to sing loudly and out of tune. Repeat over and over and over. This should send them running for the nearest exit! If you did your job right (badly enough) they'll never be able to enjoy that special song again, forever haunted by your "punkest lick" version.

One final example for you lead guitarists out there. This Dickies solo is a "punkest lick" extravaganza! Two more new concepts: the triplet and the pull-off. A triplet simply means playing three notes per beat rather than the usual one or two. It might help if you think about Jackie Gleason in "The Honeymooners" saying "Homina homina homina homina". In a pull-off you pick only once to get two or more notes; You pick the first note and sound the second by pulling your finger off the string, not in a straight up motion but more of a sideways pulling the string-motion. It's real hard to explain without being there to show you...Get a guitar-smart friend to help you if ya don't get it. Like I was saying, "You Drive Me Ape (You Big Gorilla)"

Handwritten musical score for guitar, featuring a Rhythm Part for Solo and a Lead Solo section. The Rhythm Part consists of two systems of chords (D, E, F, D, C, G and G, F, G, F) with rhythmic notation. The Lead Solo section consists of two systems of melodic lines with fret numbers and bends, corresponding to the same chord sequence.

Well, that's it for this time. I hope you all were able to follow most of this. Send requests and suggestions (but please don't expect a reply, I'm too busy, seriously!) to: Bill Collins c/o Contra Costa Alternative School/ 10 Irwin Way/ Orinda, CA 94563.



Like the line between genius and madness, the line between heaven and hell is a thin one. One slip can plunge you into the abyss. Despite the heaven part, I wish *this* could've been the April Fools column, rather than the last one. It's not.

If I were writing a novel, I'd start from the beginning. First I'd explain the heaven: a perfect month. First week: a smart, fun punkrock sexpal. Then Mardi Gras in New Orleans.

I'd tell you about how much I looked forward to her visit. How much I bragged about her, showed off her letters, jerked off to her photo before she arrived. I'd introduce you to her. I'd show you the good times. I'd paint pictures of us huddling in the movies to get out of the cold. I'd tell you how we got drunk listening to bums talk about how "homos are just like roaches."

I'd talk about making home porn videos with her fingers up my ass and her mouth around my dick.

"Why'd you pick me?" she once asked. "Everybody wants to fuck Mykel Board." I laughed and hugged her for that one. I only wished it were true.

I'd tell you how we covered each other with hickies. Our bodies looked like the *advanced cases* in the AIDS ward. I might put in the story of our unsuccessful hunt for crack. She wanted the true *NY Experience*, she said. My friends said we should forget about crack and buy heroin.

If I were writing a novel, I'd tell you how sorry I feel when she has to leave. After her week's stay, we go to the train station.

An older Negro sits behind bulletproof glass at the Amtrack counter. He tells us her reservation was for Friday. This is Saturday. Still, he promises, he'll get her on the train. She thanks him. She has to meet a friend in Wisconsin, she says. It's all arranged.

Before the train comes, she tells me I should leave her alone. She hates goodbyes, she says. I leave.

Later, she calls me. They wouldn't let her on the train. Her ticket was only stand-by, she says. The Negro at the counter didn't tell her, she says. I'm happy when she tells me the next train isn't for another week. I believe her. Even though you can almost always reschedule for the next day, I still believe her.

We return the next week and find that time too "Amtrak fucked up." They booked her for the wrong day. I believe her. I get mad just like she does. She would leave in a couple of days and that is ok. She doesn't and it isn't. Things get bad.

I should've known, they tell me. I should've suspected something when she

went to the bathroom every ten minutes. I should've known something was up when she walked with her head down—and never talked.

I didn't know. My bathroom is small, but amicable. A giant mirror hangs on the inside of the door. You watch yourself shit, or make faces. There's plenty to read and plenty of porn. I spend a lot of time in there, why shouldn't she?

Sure, she's quiet, but I like that. If she's got nothing to say, she says nothing. How many people do that? That's a plus. Not a defect.

What did I know?

Maybe I should've known when she said she's not afraid to walk by herself in the city.

"I have a gun," she said. She'd say that to me many more times.

The second time "Amtrak fucked her over" and she couldn't leave, she told me, "I had to deal with that asshole behind the window. If it happens again, I'll blow his head off."

It did, but she didn't. The fifth time she couldn't leave, I finally whiffed the rotting truth. Amtrak "fucked up" three times and twice her friend got sick and couldn't meet her. Maybe this is where I should start the story.

She makes her final reservation. I call to check.

She's reserved—on the train—for sure, they tell me. After my call, she decides not to go by train, but take a bus instead, a day later. I get angry.

Around this time, she starts to stum-

ble. I work at the computer. She comes out of the bathroom. Her shoes thump heavily, irregularly.

I looked around the corner and see her slide. She tries to brace herself. Her hand slips down, tearing a poster off the wall.

She stumbles into the room, tripping over a broom handle.

"What the fuck?" I yell.

She laughs.

She trips over a suitcase. She sprawls to the floor.

"What the fuck's the matter with you!"

I yell. "Are you so fucking drunk you can't walk?"

"Whatsa matter little Mikey?" she says.

"Are you so upset because of your poor little suitcase?"

She picks up the suitcase and carries it into the apartment hallway. She lies down on the floor, caressing it, rocking back and forth as if she were comforting a small child.

It's impossible to work. I go to bed hoping she'll just lie in the hall and sleep off the booze.

At sleep's brink, she stumbles again. She falls against the television. She knocks over the phone; slams against a lamp. It blinks once and goes out. I climb down from the loft. I grab her by the coat lapels. (Why is she always wearing a coat indoors? It never occurs to me to ask.)

I throw her onto the couch.

"Stop it! Just lie there and stay still." I yell. "Can't you let me sleep? Why are you torturing me?"

"Wow, what a big tough man." she says. "Just because I slip in the dark, you have to be violent. What a big tough man!"

"I just want to sleep." I beg. "Please, just let me sleep. Can't you just sober up?"

"You know what, Mykel?" she says. "I'm not drunk. I'm a drug addict. That's right. This isn't alcohol. It's drugs. Not heroin, but something just like heroin. An opiate. How about that, Mykel?"

I don't answer.

"Hey Mykel," she says, "can I come up there and sleep with you?"

"No!" I yell and pull a pillow over my head. Somehow I sleep.

The next day I'm sitting in a chair in front of the computer. She's still lying on the couch. She's angry. I hate her for tripping over a suitcase, she says. I don't argue.

"Oh you hate me?" she says. "Things are more important than people? You can throw me down because I hurt a thing."

She stands up and begins kicking. My slide projector, books, magazines on the floor. She reaches me.

"You want violence?" she says. "I'll show you violence."

She grabs my shoulders and pushes me backwards. The chair tilts and slides out from under me. I'm on my back on the floor. We struggle. She's on top of me. Holding me. Turning me over. I push her off.

"Get out," I say, not yelling. "Leave. You have to go now."

Control slips. My legs shake. I can't think. My stomach curls around liquid shit and squeezes. I hurt. Every nerve switches on, burning like a 50 watt bulb with 100 watts going through it.

I walk toward her bag in the hall, across from the bathroom. She follows, talking.

"You don't know pain." She says.

"You're throwing me out. It hurts. You feel nothing."

I don't answer.

"I'm running out of drugs. I'm gonna get sick," she says. "How can you do that to me? Don't you feel anything? You can't know how much it hurts."

I hold on to the bathroom doorknob and smash my forehead against the door.

"You want pain?" I ask.

I smash my head again, hearing the wood give way, slowly splintering.

"You want pain?" I ask again. "Here's pain..." I hit my head again. "Here's pain..."

You happy? Want more?"

Again and again I slam my head against the door. The outer plywood splits. Then the inner latticework gives way. The crunching wood begins to squish.

She grabs the door handle. She forces her way past me. She slams the door from inside. The mirror on the other side, loosened by my pounding, gives way. It crashes to the floor.

I run out. Down the stairs. She's behind me. I jump. A flight at a time. Out the door. She doesn't follow. I don't stop.

Down Sixth Avenue, across Prince Street, up Thompson to the park. Running. Running. A thin warm line oozes from my forehead past my eyes.

I imagine her in the bathroom. She takes the broken mirror shards and runs them against her arms, her cheeks, her legs. She'll show me. My pain is nothing compared to hers. She'll prove it.

I return. I'm wrong. The glass is cleaned up. She lies on the couch, under the covers.

"I cried," she says. "I never cried for anyone before. Not for years. You made me cry."

I look at her. I want to go to her. Touch her, hold her. I see myself doing this. It makes me sick. I'm silent. I go up to my bed in the loft.

"Can I sleep next to you?" she asks.

I grunt.

She climbs the ladder into the loft. I turn my back to her and face the wall.

The next day at 2PM she's still lying in bed. She asks if I have a steak knife. I don't answer.

"I just like to look at the ridges," she says.

"Buy some potato chips," I tell her. She gets up.

"What are you doing?" I ask.

"I'm going to the bathroom," she says.

"Don't I have a right to go to the bathroom?"

"Not if you're going to hurt yourself," I tell her.

"I won't hurt myself, I promise," she says.

I wait outside the door as she goes in. I don't ask her why she wears her coat to the bathroom. I'm used to her in a coat. Junkies are cold.

I listen for the sound of piss. (Junkies don't shit.) I don't hear anything. I wait.

The doorknob turns. She walks out, a bit unsteady. I look at her t-shirt; a fresh blood stain just to the right of where her navel would be.

"She's been shooting up," I think.

"You've got blood on your shirt," I tell her and point.

"Where?" she asks.

I push her back into the bathroom and pull her jacket off to look for tracks. There are none on her right arm. Bloody strips of skin hang from her left arm. Fresh wounds bleed from her elbow to her wrist. A bloody

Bic razor is in the waste basket.

"You fucker!" I yell, searching for bandages, gauze, disinfectant, anything. "I hate you more than I've hated anyone in my life."

(Continued next month.)

ENDNOTES:

—> This guy comes to my door with free passes. He says he's a fan of mine. He wants me to see his band. Right in the middle of my problems with HER, I don't need another fan. Anyway, he's playing at this lousy pay-to-play club that only kids from Long Island and Japanese tourists go to.

I promise I'll go if I can. I go. By the time I get there, the band is finished. There was no audience. The guy hands me a pair of demo tapes. His band is NUT JOB.

He explains that one tape is "the soft tape." They use it get shows in "normal" places. The other tape is "the hard tape," more like they really sound. I smile, shake hands all around and go back home.

I look at the tapes. They both have one word song titles. On soft tape, the songs are *Down*, *Color*, and *Love*. On the hard tape: *Burn*, *Blood*, *Scream*, *Dirt* and *Lies*. I play a bit of the soft tape. Not bad. Head-boppin' hardcorish, nothing to write to Timmy about, though.

Then I play the hard tape. WOW!! They're amazing!! It's reason enough to start reviewing tapes again. If MRR won't, I will. This stuff blisters. The singer growls as fast as HR sings. Fast, hard, and the guy plays what I think is a kazoo. But no! I see 'em in person and he's playing his nose! You can send for your own copy of THE HARD TAPE. Write to NUT JOB, PO Box 71, Carle Place NY 11514. Send \$5. You won't be sorry!

—> Unintentional irony of the month: A girl who was in my first band, ART, tells me, *I hate the Japanese. They're all racists.*

—> Clever rip-off of the month: I got an ad for porno movies. "*Any Five Movies \$29.95.*" It said. It offered siamese twins, hermaphrodites, and other weird joys. Three months later comes a single videotape. On it, are pieces of various porn movies with the sex scenes cut out. The tape barely plays a half hour. Oh yeah, the name of the tape is *ANY FIVE MOVIES*.

—> You might want to write for info about The New Product (PO Box 1098, Dept. Z, Brockton MA 02403). All they've got is info—no product. Weird.

—> The letters about strange and dangerous places where you've masturbated keep slipping in my box. (And another positive incest tale—two step brothers!) A fun one comes from Dave, who gave his best friend a blow-job in the livingroom. His mom, aunt and grandmother were at a tea party in the next room. Graeme sent a good one about doing it behind a police station. Another came from Dale who wrote about making the snake spit in a classroom during detention. There've been plenty more and they keep coming. But still no girls!!!! Girls must do it in weird places at weird times, but I haven't heard from one. So I'm asking the question again, but this time *ONLY FOR GIRLS*. Write and tell me the strangest place you've stroked the nub. Please be graphic. As usual, you can get to me at PO BOX 137, PRINCE STREET STATION, NEW YORK NY 10012.

—> Here's a tip I was going to send to Aaron Cometbus for his scams. I read about it on a computer BBS. First, you copy (xerox or scan) the UPC code from the back of a Coke

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can. Then you paste it over the codes on cans that are NOT returnable. Those automatic refund machines think they're Coke and give you money! Happy nickels (dimes in Michigan!). Speaking of Aaron, I've had a running debate with my pal, Lenny. Who has inspired more people? She says Aaron. I say GG Allin. What do you think?

—>Speaking of GG, he's back in jail. If I can get the address I'll put it here. Otherwise write to his brother Merle, 298 Mulberry St, New York NY 10012.

—> I got another fine fanzine. It's called ANOTHER FUCKIN FANZINE. I'm not sure of the address. (Try writing to A.F.F. c/o THE SQUATTERS, 76 Keogh Rd. London E15 4NS, if that doesn't work try 108 Brougham Rd., Hackney E8) Lenny says some folks make zines from the need to express more than the need to communicate. They don't put their addresses on their zines because they don't WANT feedback. They just want to say what they have to say and fuck it, like graffiti. I can understand the need. Still, I'm not a fan of anonymous. It's too easy to avoid responsibility.

—> Special curses to NO FX. Who expects a trick from such nice guys? I thought it was a friendly gift— you know— that "Ribbed" album. It was a plot. That song, "The Moron Brothers" is so good, so catchy, that it sticks in my head like the theme from Jeopardy! I'm walking down the street and notice people staring at me— even more than usual. Why? I've been smiling to myself, shaking my head back and forth singing, "We are the Moron brothers...." They're too good for their own good; those NO FXers!

—> Speaking about being too good. I was one of the few lucky folks to see *Anal Cunt* at ABC NORIO. Until then *Huasipungo* was the best live band I'd seen since Japan. (Especially the show with the fish!) But these guys... I'm in awe. No bass. Switch from *Napalm Death* to *The Beastie Boys* and back again. The singer spends half the time in the air— and he's no lightweight! Didja ever notice that bands with fat people in them jiggle toward greatness? *POISON IDEA*, *THE MINUTEMEN*, *THE MANACLED*, *SLOPPY SECONDS*. Theories on this would be welcomed.

—> Well, my respect for Ian MacKaye just suffered a ten point leap upwards. I see him at the *KICKING GIANT* (missed 'em), *NATION OF ULYSSES* (pretty good), *BIKINI KILL* (stupendous! with a prostate poppin' bass player!) show. Ian successfully embarrasses me. He found an old column where I praise the DC scene for being "straight and non-violent." He says he caught a little tune-changing there. He's right.

Ever on the defensive, I tell him about a recent TV show. *SCREW's* Al Goldstein interviews pornstar Tom Byron. Al asks Tom what kind of music he likes.

"I like to get fucked up and go to *Nirvana* and *Fugazi* shows," says Tom.

Ian's face lights up. "Really?" He says, "I love it when things like that happen! That's great!"

I thought he'd be pissed and whine about being misunderstood. Instead he laughs. Mr. Ian, here's your extra ten points for being cool. Sorry Ben.

—>Weird mail dept: KAN sent me this multi-part-page-quasi-poem "She's Hiding A Wart." I won't describe it, except to say it was fun to get and fun to look through. BUT, it was

addressed to MRR. Those fuckers opened it and ran it through their fingers before I did!! And Doug, sent me a great masturbation letter about doing it in the principal's office at school. But he sent it to California. By the time I got it, all the pages were so stuck together I could hardly read the thing! Remember, if you want to send me something personal, use the P.O. Box. Address mail for publication— and all letter bombs— to me c/o MRR.

—> After all these years I got to see Texas's *LETHAL INJECTION* at a warehouse in New Orleans. In a worse-than-NY situation, the poster said the show starts at 11. At 3AM the band takes the stage. Still, it's a lot of fun— fine boys and good drinkers.

—> A tit-erecting New Orleans discovery was *Nipples of Isis*, although the nipples belong to some one else every show. They're a heavy beat pschdelipunk band who used horns without being goofy about it. Usually, they play with a stripper. (Hmmm, there's an ambiguous sentence.) Remember you read about 'em here first!

—> Also in Louisiana, I stumbled into stumbling members of *CHRYSTIE'S PADDED TOILET SEAT*. About five hours from sober, they told me they planned to be the worst punk band ever! Now that's a tall order. Let's see if they can pull it off.

—> Before I leave the land of Fat Tuesdays, I wanna thank Taj from *COLOSTOMY BAGS* for hangin' out and bein' a pal. If you're lucky, you can get that band's "Mick Jagger" tape by sending a couple of bucks to him at 6053 Wingate Dr., New Orleans LA 70122.

—> Finally, Bobby Steale has gone solo. Still billing himself as *THE UNDEAD*, he plays guitar to backing tapes. He's a one man band, sort of like the introspective *MY DAD IS DEAD*, from Cleveland. In that band, Mark Stevens plays all the instruments. I tried convincing Bobby to change the name of his band to *MY DAD IS UNDEAD*, but he wouldn't go for it.



Well, here I am again, resurrected from the dead after having been "retired" by Sam in last month's bogus April Fool's issue.

If you bought any of my "message to the stockholders" CEO approach on page 2, then maybe you'll be interested in the real financial report. This annual expose is meant to let you check out just how rich we're getting here, feeding off the fat of the scene, so you'll know what you're talking about when you go off on how MRR is controlling everything.

First up is the good news, as I have the income figures for 1991. Advertising brought in \$65,164.13. That's a lot of cold cash, but that pales in comparison to the \$107,658.39 that magazine and record sales garnered. To get a final total on income, you must also add \$12,772.25 for Pressure Drop Press (Martin's 'get poor quick' scheme), \$2,576.00 for MRR Radio syndication, \$11,735.20 for

magazine subscriptions, \$1,003.08 for bank interest (roll over Karl Marx), and a beginning 1991 balance of \$271.30. The drum roll starts, and the final sum, ladies and gentlemen, is.... \$201,182.35. Yes, dear stockholders, that's a new high for MRR, topping last year's \$186,815.75!

After you've all gotten so excited, I afraid I must throw a bit of cold water on your dreams of split dividends, and present you with the bad news.

We spent a whopping \$141.94 on advertising in 1991. Since MRR Mag doesn't do ads, this must've been a Pressure Drop expenditure. We might as well get the other Pressure Drop costs out of the way now, too. Martin's sales tax came to \$12.00 even. Yikes! And then there's all the rest of his publishing and production expenses, a mere \$35,700.23. Also, buried in the MRR mailing and postage expenses (\$18,996.45) are more Pressure Drop costs. Now, before you stockholders go apeshit and start demanding his resignation, I must tell you that Mr. Sprouse assures me that we will, someday, recoup all this money, that book distributors are even worse than record distributors in how long it takes them to pay. But, and this is an important, folks, unlike some record distributors, their book counterparts will eventually cough it up. OK, let's give Martin another year to demonstrate his business acumen, OK? Right!

Other 1991 expenses: Bad debts amounted to \$1,648.50 and their accompanying bank charges totalled 193.20. Well, so much for that bank interest windfall! Auto insurance, repairs, gas, and the final retirement and replacement of our shitty '71 wagon came to \$5,823.76.

Fire and theft insurance for the office was \$858.28. Other office related costs were: \$5,972.61 for equipment (repairs and non-computer stuff) and another \$8,219.98 for production and computer-related purchases.

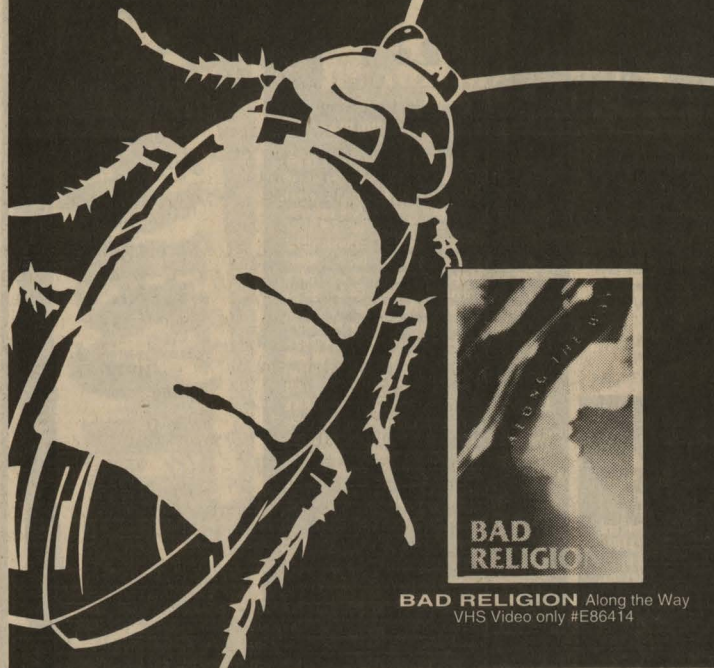
Other repairs ran \$56.49, mag supplies came to \$2,437.55, phone was \$6,514.84, rent was \$19,350.00, printing was \$52,087.37, and other general expenses combined at \$14,572.63.

Radio syndication cost us \$5,798.53, the record label spent \$17,252.70, and lawyers and accountants lifted \$2,495.00. And speaking of lifting, the government took \$775. Damn, I think big corporations like ours are paying just too damn much in taxes, don't you?

OK, so the total amount spent in 1991 was \$198,907.26, and if your math is decent and you weren't educated in the California school system, you can see that we had a total 1991 profit of.... \$2,275.09. I can only speak for myself as Chairman of the Board of this mega-outfit, but I am mighty proud to see us doing so well. If we keep on track like this, and keep voting in Republicans to lower the tax rates for the rich, we'll be rolling in dough in no time!

Before I go, I'd like to thank Jerry Booth for keeping our books this year, for getting me these totals yet again, and for finding the missing \$7,000 deposit he lost last summer, as well as discovering (after the fact) that we actually had \$2,000 more I thought we had at the close of last year's books. It's always exciting with Jerry, though I must admit that at least all bank errors have ultimately been in our favor.

SURVIVE.



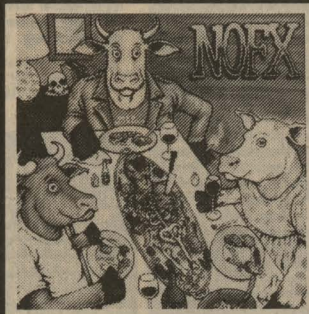
BAD RELIGION Generator
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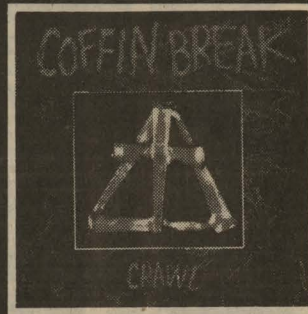
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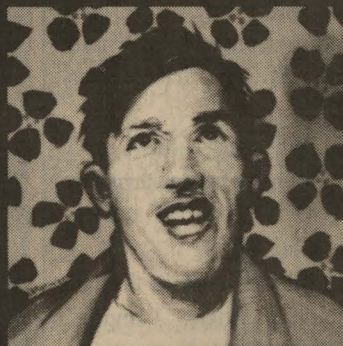
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ABNORMAL

THE LEAVING TRAINS



THE LUMP IN MY FOREHEAD

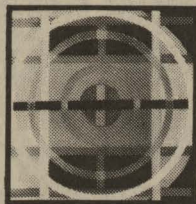
THE LEAVING TRAINS don't care if you listen to their new album, **THE LUMP IN MY FOREHEAD**, because they're definitely not "PC." We call them "PF" (Politically Fucked-up). LUMP is the fifth SST release from the TRAINS where a new, rejuvenated line up joins Falling James in launching personal affronts at Bob Hope, Burger King and women ("who make you feel like a piece of shit"). Falling even points a finger at himself on "Abnormal." Such an honest portrayal could have a serious impact on his bid for the White House this election year.

Yes, Falling James has tossed his shower cap in the ring for the 1992 presidential race. Part of his platform is to change the national anthem and return land to Native Americans that was misappropriated through bogus contracts. Surely, James will inform the thousands of folks he'll encounter of his candidacy along the upcoming, international "LUMPY" tour route. SST 288 (LP/CA/CD)

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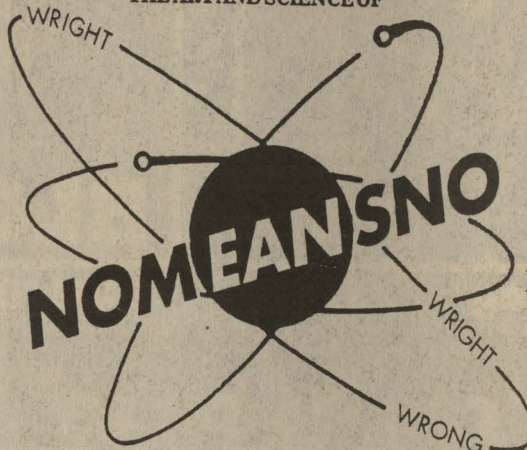
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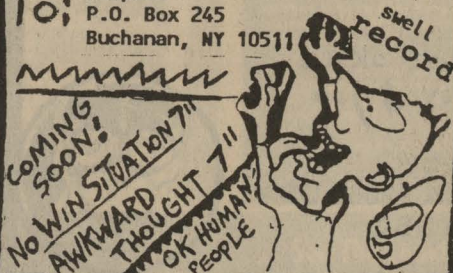
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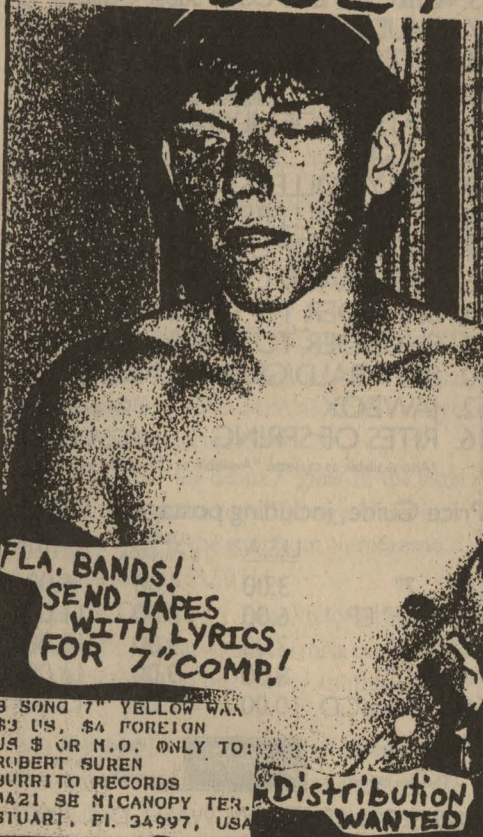
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FACTS FOR ALL THOSE WHO NEVER WANT TO SEE THE PLANNED FEDERAL CONTROL UNIT PRISON IN FLORENCE, COLORADO OPEN:

The complex in Florence is expected to be completed in 1993 and to incarcerate 2,350 prisoners. It will consist of four different security units: a 250-bed minimum security facility, a 750-bed medium security prison, a 550-bed high security penitentiary similar to Leavenworth, and a 550-bed "administrative maximum" security prison far worse than the notorious federal prison in Marion, Illinois.

The administrative maximum security prison in Florence is the first federal prison to be constructed as a control unit prison. The design enables one guard to control the movements of numerous prisoners in several cellblocks by way of electronic doors, cameras, and audio equipment.

* The "administrative maximum" prison scheduled to be built will contain 550 prisoners in a permanent lockdown situation. "Lockdown" means that prisoners are locked in their cells for 22.5 hours a day, and all standard educational and recreational activities are virtually nonexistent. There will be no work or vocational training at all. Prisoners are forced to sleep, eat and defecate in their cells. They are also forbidden to socialize with each other or to participate in group religious services. Those who misbehave (an arbitrary determination made by the guard on duty) in their cells may be tied spread eagle and naked, on their concrete slab beds. Shackles, chains and leg irons will be used any time a prisoner is moved out of his cell. Although every cell will have a window, no windows will look out into an area beyond the security fence. At other prisons, a typical lockdown may last several days to a week. However, at Florence the lockdown will be permanent, and the entire prison will be transformed into a "Control Unit." The objective is absolute physical and psychological control over the prisoners.

* Despite the Bureau of Prisons claim that the purpose of the lockdown is to contain prisoners "who had previously tried to kill either a staff member [or] a fellow inmate, or those who had tried to escape" it, in fact, functions to control dissidents. Many are sent to Marion because they have written "too many" law suits, participated in work stoppages, or pursued their religious and political beliefs. Currently, there are more political prisoners incarcerated at Marion than at any other penal institution, despite the fact that it is one of the smallest prisons. There are also a number of Marielitos, prisoners from Cuba, who have been detained for years though they have never even been charged, much less tried for any crime. A 1985 Congressional study showed that 80% of those incarcerated at Marion did not have the level 6 security rating that is supposedly the threshold criterion for being sent there. In fact, some prisoners are sent to Marion for no reason at all. For instance, the U.S. District Court ordered a cap on the prison population, and as a result, many prisoners from the District of Columbia have been moved to Marion to relieve overcrowding that they constitute 17% of Marion's population. Virtually all of these prisoners are Black.

* Florence will be the ultimate pinnacle of a racist criminal justice system. More than 1,000,000 people are incarcerated by the U.S., over 4,400,000 are under the control of the criminal justice system, and about 10,000,000 are arrested yearly. Black people in the U.S. are imprisoned at a rate of about 900 per 100,000, which is about 7.5 times as often as white people in the U.S. and about twice as often as Black people in South Africa. About one out of every four Black men will go to prison in his lifetime (this does not include jail, parole, probation or arrest), and about one out of every two Black men will be arrested. Although there are many fewer women in prison, the imprisonment racial differential between Black and white women is even greater than between Black and white men.

* Just five miles from the proposed prison site, in Lincoln Park, there is the notorious Cotter Corporation, a uranium milling company owned and run by Commonwealth Edison of Chicago, Illinois. The presence and risks of uranium in the water, soil and air is of immediate concern. Cotter stored the remnants of the milling process in tailing ponds. Studies of these ponds show that the tailings seeped into the underground water source. The second source of concern is air contamination. Experts on radiation diseases state that the radioactive dust is the most threatening and dangerous source of contamination. Due to the water contamination alone the Lincoln Park area has been on the Environmental Protection Agency's National Priorities List since 1984 and has been designated a Superfund site for contamination clean up.

For more information about the planned Florence prison please contact:
Committee to End the Marion Lockdown, P.O. Box 578172, Chicago, Illinois 60657. (312) 235-0070.



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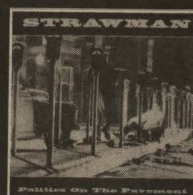
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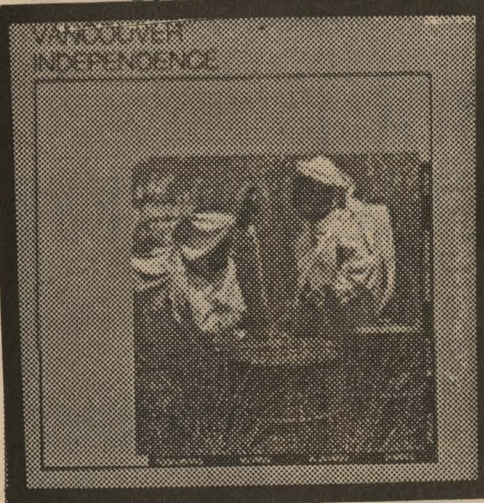
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WELCOME TO THE PUNK

By Frank Manley



music, it is my duty, on behalf of the House of Anarchy (formerly the House of Commons), to proclaim the heroes of the recently won struggle.

From the real cradle of Canadian punk music—Vancouver—we have **PRIVATE SCHOOL**, featuring one-time DOA guitarist Dave Gregg before he joined soon-to-be-King Keighley et al. They released a four-song 7" in 1979 entitled *Lost in Space*. It came in a 8-1/2" by 11" printed envelope. All four songs are loud punk and feature aggressive guitar riffing by Mr. Gregg. Highlights include the subtle "Fuck You" (not the version by the Subhumans or the Avengers), and the witty "Money, Guns and Power": "Manufactured music on the radio/Manufactured people make the system go." One of the four songs features a saxophone.

Also from Vancouver in 1979, the **K-TELS**, released one posthumous 7" that was apparently buried in the first 500 copies of the **YOUNG CANADIANS'** first 12" *Hawaii*. The threat of legal proceedings from the K-Tel company forced the group to abridge its name to the **-TELS**, as it appears on the 7", and soon after they became the Young Canadians. Side A features "Automan," a facetious tune detailing future pop superstar Art Bergmann's dilemma with the status quo: "I want a job working for someone else... I wanna wear the same clothes as everybody else/I don't want second-hand/You can see what I am, I will be your Automan." The b-side features two tunes, "Don't Tell Me," a punky-Rolling-Stones number and "Where Are You," a straight-ahead loud punker, reminiscent of early Bad Brains. Even though this is a great record it displays moments of wimpiness that would later undermine the Young Canadians' sound. The **K-TELS** have one track on the 1979 *Vancouver Complication* comp., the confusingly named but fast and raunchy, "I Hate Music." Only the pop-sounding vocals detract from an otherwise unpolished effort.

The 1980 *Vancouver Independence* comp features two tracks by the wonderfully talentless **NO EXIT**. This group put out an album recorded by cassette in 1980 which was a remarkable DIY affair—even the record labels were labelled with magic marker. The cover was hand painted and assembled. It's a hilarious piss-take on the Clash, the Damned and the group themselves. One side of the cover is a reproduction of the Clash's first album cover, with Strummer and Co.'s faces replaced with the band members'. The other side of the jacket features a similar treatment of the Damned's first album. The music could best be described as a cross between Stiff Little Fingers and the Shaggs. One side is a live recording with an almost unrecognizable version of "Gotta Getaway," plus live versions of almost all the songs that appear on the other, studio side. The hilarious but admirable liner notes capture what is probably the essence of the almost extinct punk rock ethos: "We are not trying to sell records or make money. Music should be what the musicians want, not the

Now that Joey "Shithead" Keighley is firmly ensconced as King of Canada (with Wimpy Roy as Prime Minister and the Wright Brothers in charge of the Culture Ministry) it's time to document the unsung—and often badly sung—groups and records of the Canadian punk revolution. As an archivist for this crucial period in Canadian punk

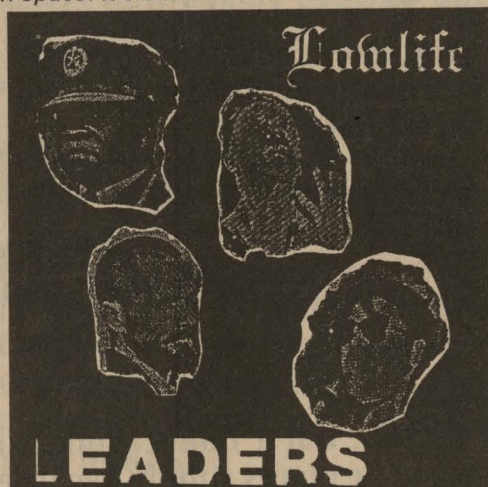
fucking public. We just want to prove anyone can make a record. Record it on a cassette tape recorder, fuck your filthy 50-track studio." It's not difficult to understand why there were reportedly only 200 copies of this album released—assembling the covers alone must have been a massive undertaking.

East of Vancouver, in the lovely province of Alberta, we find the **HOT NASTIES** from Calgary. They released one 7" in 1980 on their own Social Blemish label entitled *Invasion of the Tribbles*. The title track refers to the seemingly innocuous creatures featured in one episode of the original Star Trek TV series. This is hormonally driven punk rock and is fabulous. It mixes extremely loud Ramones-style guitar, aggressive bass-playing, periodic shouts of "Eins, zwei, drei, vier," with a minimalistic chorus of "Oh yeah, oh yeah." Blended into this wonderful "musical" stew we hear the Tribbles invading and being attacked by unknown forces. At one point the vocalist states breathily "I love you Johnny... I want to make sweet passionate love to you Johnny," an homage to Johnny Ramone perhaps? There is also an explosion and a few mantras tossed in at the end for good measure. An unknown Canadian classic. The two other songs on the record, "I Am a Confused Teenager" (the raison d'être for much degenerate punk rock) and the sappy "The Secret of Immortality" are both well written and amusing, but they lack the epic status of the "Invasion."

Edmonton's **ROCK AND ROLL BITCHES** released a four-song 7" in 1980 entitled the *Wild West* Ep. Although limited to 500 numbered copies, the band's former manager told me recently that at least several hundred of those never sold. He unfortunately

couldn't remember what happened to them. While less punk and more rock than the above records, this one has its moments. At times the group sounds like the Undertones minus Feargal, at others there's a definite New York Dolls/Ramones influence. Songs include the proverbial "Someone Could Lose an Eye" and the cool, gruff "Wild West." All songs are mid-tempo.

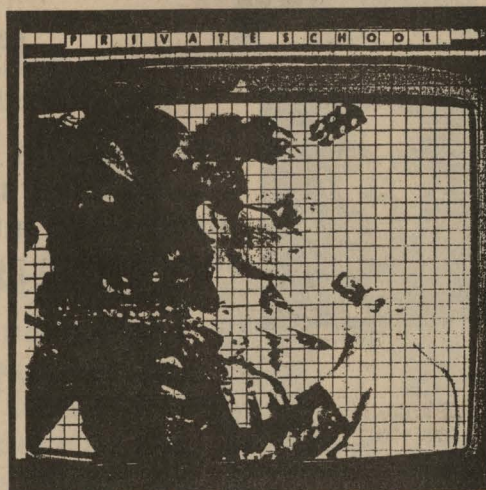
Members of legendary Canadian punk band **PERSONALITY CRISIS** came from both Calgary, Alberta and Winnipeg, Manitoba. Before he joined **PERSONALITY CRISIS**, Richard Duguay played bass in **LOWLIFE**, an aptly named Winnipeg outfit (this group is mistakenly listed in the International Discography of the New Wave as being from the U.S.). Their one 7" from 1979, *Leaders*, features a tasteless sleeve with photos of Charles Manson,



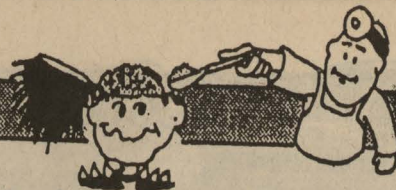
son, Idi Amin, Adolf Hitler and Jim Jones. The three songs on this record are in a late-seventies Brit-punk mode. "Act Naturally" is my favorite, a story about being thrown out of the house at 14. The singer sounds like a milder Steven Leckie (singer for the Viletones), though too much of a whiner for my taste. The music chugs along at mid-to-fast tempo. While this one's not a classic, it's all we have from the early scene in Winnipeg.

I'll be publishing a complete illustrated discography of over 100 pages of Canadian punk and hardcore records later this year, so watch for an ad in these pages (first 500 copies on colored paper).

Frank Manley/
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WHAT'S THE SCOOP?



By: Melanie Gauthier

This month's question was asked in Toronto, Ontario:

HOW DO YOU FEEL ABOUT SECOND-HAND SMOKE IN PUBLIC PLACES?



Bob Sled, Age 48 well 35

I do not feel I should have to breath in somebody elses smoke. Considering I don't smoke myself or considering it also smells bad and makes my clothes really stink.



Chris Lulic, Age 21

It doesn't bother me because I smoke anyway.



Paul Morris, Age 26

I hate second-hand smoke so much I brought a dust mask with the words "Thank you for not smoking" over top of it, thats how much I hate it.



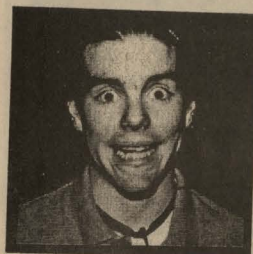
Iza, Age almost 18

I don't like it imposed on me.



Amanda, Age 17

I'm a smoker myself, but I don't think it's right that people smoke in public places simply because it is irritating.



You-win, Age 18

Second-hand smoke pisses me off because smoking is murder and murder is a high price to pay for having it shoved down peoples throats.



Peter, Age 21

I really don't like second-hand smoke. Yeah, I smoke once in a while, but its really bad for my health and everybody elses.



Joshua Thornton, Age 20 something
It's cheaper than buying it at the store new.

WHAT'S THE SCOOP?



Lisa, Age 21

If people wanna smoke in public places they should create their own public space and smoke in that because they won't infect everybody else that doesn't want it.



Matt Beckman, Age 17

I think that if I wanted to die, I'd smoke it myself.



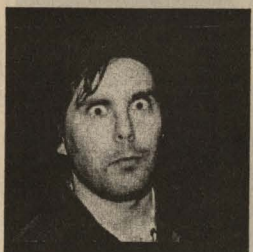
Jeff, Age unknown like in wrestling

I think that all smokers should burn in fucking hell.



Tim, Age 25

The human body has 4 sphincters, 2 around the eyelids, 1 around the mouth, and 1 at the opening of your rectum. Second-hand smoke usually produces a loosening affect on the 4 sphincters of my body causing me to defecate wildly during straight-edge bands.



Chris Logan, Age 18

All smokers should be judged by a jury of non-smokers if they smoke in public or closed in places.



Dan Rojas, Age 38

I think its very rude and its really inconsiderate. I'm trying to quit right now, in fact, and its really hard because I've been smoking for 5 years before that and I'm trying to quit out of consideration for others and consideration of my own health.



Ted Wong, Age 19

I think second-hand smoking is rude and inconsiderate and it shouldn't be done.



Nile, Age 20

I smoke but I try to be courteous about it, Ok, but I really don't care cuz I hate (mumble mumble mumble) anyways.

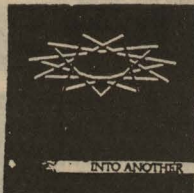


Spencer Mak, Age 22

Personally, I don't like second-hand smoke. I think all smokers should go into one room and just smoke their heads off until they start to feel what we feel, which is second-hand smoke on our clothes, in our hair, and in our lungs. Thank-Q.



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THE ARTS

MUSIC

Searching for Nirvana II

Since the surprising success of Nirvana, scruffy punk bands are doing a whole lotta lunch. Urge Overkill, your table is ready, sirs.

In his home in Lawrence, Kans., Peter Fitch picks up the phone on the third ring. "Pizza Hut."

Fitch doesn't really live in a Pizza Hut. It's just that these days, he's gotten a little paranoid. The phone has been ringing constantly, always some record-company guy, or maybe a lawyer or a music publisher—someone from a coast somewhere, representing more money or more power than Peter Fitch and his ratty-jeaned friends know what to make of. Fitch's voice sounds quavery, shell-shocked. "We didn't ask for this," he says. "We don't want it." You see, Fitch plays drums in a talented, somewhat underripe punk band called Paw. Last month Paw was part of a healthy but unsung local scene that included such notables as Kill Whitey and Sin City Disciples—it's no Seattle, maybe, but the locals can call it home. Paw has never made a record and has barely played outside Lawrence; the members wanted to try Los Angeles in February, but they all work minimum-wage jobs, and the L.A. clubs had never heard of them, so they decided they couldn't afford it.

That was last month. This month Fitch's little punk band is suddenly one of the most hotly sought-after acts in America. Record-company executives have started flying to Lawrence to scout them. When the group performed at a heavy-metal bar in Austin, Texas, two weeks back, as part of the schmoosy South By Southwest music conference, half the music industry was there. One talent scout says he walked into the club, saw 20 other A&R people (it stands for Artists and Repertoire) and left. "I didn't want to be a sheep," he says. Next week Geffen Records plans to fly Paw out to L.A. to lunch with its marketing staff. "It's really asinine and out of control," says Fitch. "We're just a bunch of scumbags from Kansas in ripped jeans, and we're sitting in the best restaurant in Austin, eating \$35 entrees. That's not reality."

Oh, but it is. After the recent, unexpected success of Nirvana,



NEWSWEEK: MARCH 30, 1992

In these confusing times where ideals can often become ~~gray~~ and

~~fuzzy~~

and everyone is so ~~pen~~-minded that they can't **THINK** at all...

...one thing is still entirely **clear** to

me...

... **PUNK**

has absolutely **FUCKING** nothing in common with corporate label\$, with their \$pirit-\$ucking opportuni\$m, or with their anti-~~democratic~~ structure...

...or with the
fuckhead
bands that
\$ign with
them...

...So a big

FUCK

YOU

and good
riddance to
the likes of
Butthole
Surfers

FLIPPER

FOE

NIRVANA

L7

...and
to all the "FANS",
who, like the
can't see where

HAPPIES,

this is all

leading.

a punk trio from Aberdeen, Wash., whose "Nevermind" album has sold more than 3.5 million copies, the record industry is jumping through hoops to court punk bands—bands with names like Helmet, Hole, Come, Afghan Whigs and Urge Over-
Nirvana," says Tim Carr, who scouts talent for Warner Bros. "It's a feeding frenzy." In an industry known for theatrical groveling, this is a particularly juicy prospect.



The money pit: Courtney Love among the ruins, moshing and 'body swimming' at a Helmet concert. Selling anger that comes without guilt.

pect. "Clive Davis went into my lawyer's office," says Courtney Love, who plays guitar and sings—screches, really—in the abrasive L.A. band Hole. "He said, 'I'm begging you, I'm begging you... I'll give them a million dollars.'" Clive Davis, 59, is the president of Arista Records, best known these days for turning Whitney Houston into a star and Aretha Franklin into bankable elevator music. Hole is best known for a song that begins, "When I was a teenage whore." Love, 25, is also the pregnant wife of Nirvana leader Kurt Cobain, a tidbit whose value is lost on no one. "I had one A&R guy tell me, 'Sleeping with Kurt Cobain is worth half a million dollars,'" says Charles R. Cross, editor of the Seattle Rocket and a new regular on the A&R lunch circuit. After an intense bidding war that even included Madonna as a bidder, Hole signed with Geffen last week. Of this educational experience, Love concludes, "I learned about this thing called *crème brûlée* at all these lunches, and it was the most amazing thing I ever had."

Janet Billig, for one, is amused. Billig, a part-time law student, is the director of

A Punk Tote Board

The Sex Pistols sang, "There's no future." Did they mean Mortons was out of desserts?

\$\$\$ **Helmet:** Sound like a million, plus they lunched with Madonna's manager.

\$ **Babes in Toyland:** Female grunge-rock band, now marketed as "foxcore."

\$\$ **Urge Overkill:** Toured with Nirvana, plus wear sharp velvet suits.

\$\$ **Afghan Whigs:** Sub Pop band, couldn't keep the A&R people out of CBGB.

\$\$ **L7:** Foxcore quartet used Nirvana's producer but signed pre-Nirvanamania.

\$\$\$ **Hole:** Courted by Madonna, married to Nirvana. Whoa! You make the call.

\$ **Come:** The new kids on the block still doing breakfast.

artist and media relations at Caroline Records, the independent label that put out Hole's "Pretty on the Inside" last August. "When we signed Hole," she says, "part of the idea was, 'No one's going to poach them from us, they're the most abrasive thing I've ever heard.'" But since Nirvana, no one knows, with Nirvana (having succeeded), we could really make some stupid money. Nirvana reminds me of when the Police broke through." Not only record companies, but lawyers, agents and publishers are cramming into clubs where the patrons pierce ways an issue. At a Feb. 11 Hole show in L.A., the guest list outnumbered the paid crowd. "It was like being in a sauna with all these people you'd never want to be in a sauna with," says Leigh Lust (né Lustberg), a talent scout for Capitol. "If you dropped a

bomb [on the club], you would rearrange the face of the music industry." In Seattle, things have gotten so silly that the label that nursed the scene, Sub Pop, now shies away from local bands. "They've become too jaded," says co-owner Bruce Pavitt. "Half the people I know are making a living giving sound bites to MTV."

Fresh fruit, sirs? Since Feb. 12, the Afghan Whigs' lawyer has received 22 calls from labels or major publishers wanting to work with the Whigs—not bad for a band that appeared on the cover of its last record with its hands dripping with blood. Helmet, an arty New York band whose independent records have sold fewer than 10,000 copies apiece, recently signed a deal worth more than a million dollars for three albums—but not before lurching with 14 suitors. A Warner A&R man says he bowed out after the band asked for a higher royalty rate than Prince. "We joked that after we got signed, we were going to send a basket of fruit to Nirvana," says guitarist and singer Page Hamilton.

Feeding frenzies of this sort are nothing new to the industry. What's new is that this one is for punk-rock acts, distinguished largely by their stance against the record industry. Suddenly, this stance is worth something. According to Marc Geiger, an A&R man at Def American Recordings, "The bands that were worth \$5,000 a couple years ago are worth \$250,000 now." While that seems a windfall, it isn't always. The figures are advances against royalties—loans that the bands have to pay back out of their earnings. "Driving the price up is very dangerous for a young band," says Lust. "If they don't sell, they're totally in debt. Imagine the stress on the band."

But for the record industry, the punk boom makes sense. Punk bands remain relatively low-maintenance—they don't need to be promoted to radio, which is the industry's biggest cash drain. And with MTV, they can reach a national audience any way. The companies are content to lose money on most of the acts (85 percent of all major-label releases lose money) in the hope of making \$50 million on one Nirvana. The music also represents an ideological, uh, free lunch. So far, the '90s are shaping up as the decade of anger: angry women, angry African-Americans, angry gays, angry taxpayers. For a \$7.8 billion music industry run largely by European white males, punk offers anger without guilt.

For its show at CBGB last Friday night, Afghan Whigs asked owner Hilly Kristal not to let any A&R people in. Fat chance. At punk clubs across the nation, the sharks continue to circle, drawn by the smell of blood—and the phone calls of well-connected lawyers, managers or agents. And sometimes, maybe, by a good band that deserves a shot.

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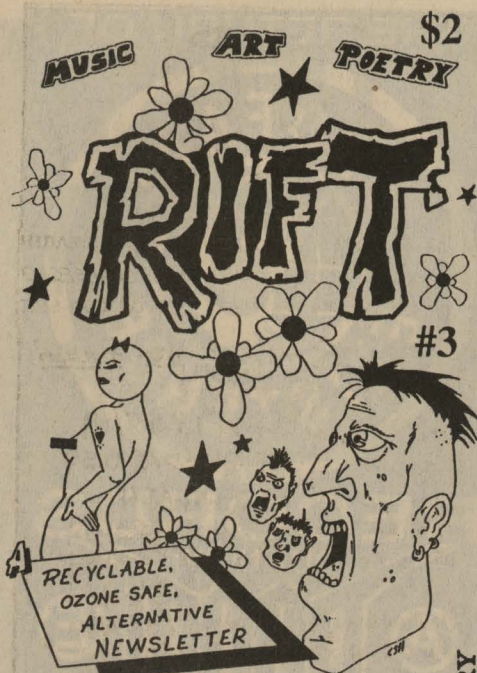


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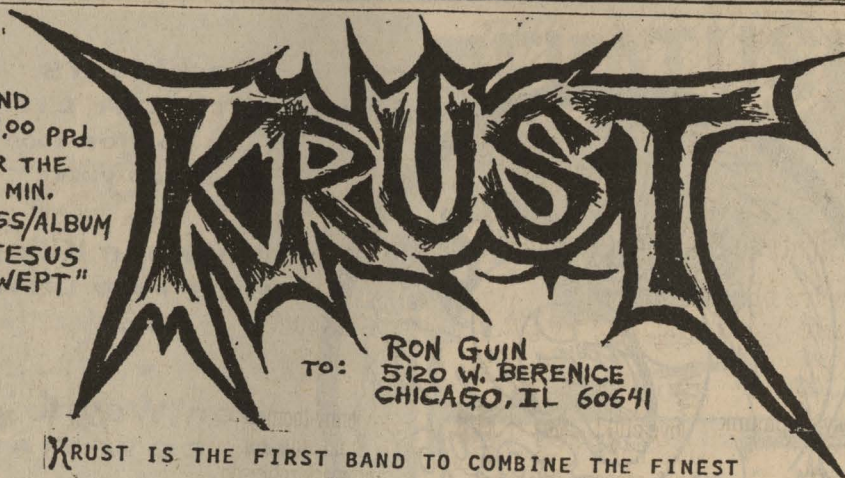
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Scene reports



Thanks to Suzanne, and probably the rest of you bitching, the scene report section is going to get much more interesting soon. I will be trying to write about as many non-band things as seem interesting at the beginning of each report. If you live in the Chicago area, send me a short blurb on some cool hangout or place, and include city and address, etc., so other people can check it out. I'll gladly include it in the next scene report.

I'll start off this hangouts thing with some spots in my 'hood. I live in the Wicker Park area of Chicago, much too near Club Dreamerz. There's a Salvation Army 2nd hand store at about 1500 N. Milwaukee/ Chicago, that is one of my favorite thrift stores, probably because it's only two blocks from my home. But it could be that it has one of the best selections of 8-track players of any store that I've found so far. Cheap furniture for good prices. It also has a huge selection of hardback books for only 50¢ each, bigger than most places. The huge Village Thrift Store on the 2100 block of N. Milwaukee has way more books, but most are paperbacks that look like they were saved (not) from a flood.

Entertainment-wise, the best deal in town if you like to bowl and drink is the Fireside Bowl on 2648 W. Fullerton, Chicago. This place seems to have been forgotten by time, and the bar is the only thing that keeps them going. That means that everything is cheap as hell. A game is \$1.00, shoes are 75¢, and a pitcher of beer is only \$3.00. I think they have leagues on the weekends, but during the week the place is vacant, and is open 'till 2 a.m. All the gear is very old, and usually about 1/3 of the 16 lanes are out of order. Last year there was regular "Monday Night Disco Bowling." This was just an informal gathering of people, punks, artists, musicians and wierdos from around Wicker Park

and other areas who got together to bowl. The place has no jukebox or music system, so Russ Forster would supply the 8-track player and hot hot hot disco 8-tracks, and the beer would flow, the balls would roll, bad dancing would happen. I took GREENDAY there when they were in town, but they got freaked out and only bowled one game. A good time to be sure. Maybe it will get started again soon.

Some 'cheap eats' and other hang out reports are forthcoming next time.

What's New? A very new band with ex-IVY LEAGUE Bob, and ex-SCREECHING WEASEL Dave Naked and others has just formed in suburban Wheaton, called SMUG. They'll be doing some shows soon, they just recorded a basement demo that is cool. Also new is a killer band from long time scene-guy Martin of *What The Fuck* stuff, LOS CRUDOS are an all Spanish-speaking H.C. band from the near south side, and have played some raging shows as of late. One of their goals is to raise general awareness of the condition of Hispanic culture in our city, and to encourage pride in it. Hopefully some stereotypes will be challenged, and that more people in this scene will have to confront the fact that there is more than one language in this country! Another newer band, the SMOKING POPES have put out a 7" EP on Radius Records and have started playing around. They are very much in the pop-punk-melodic vein, as are another new group, the BOLLWEEVILS, who've just released a 4-track demo tape. They are looking to put out their own 7" EP soon, and are gearing up to really hit the scene hard. Look out for both these bands in the future.

This past Dec. 20th, a great benefit was put on to help raise food supplies for food distribution shelters. Held in a hall on the south west side, Hardcore Against Hunger was put together by Rich Zupkus, who did a hell of a lot of work organizing this thing. In the end, things got away from him a bit, with some stupid gang-banger/skinhead rough housing going on, but over all the event was a success. Playing were IMPULSE MAN-SLAUGHTER, LIFE SENTENCE, LOS CRUDOS, P.E.N., 8 BARK, FUCK THE BUREAUCRACY, CRANIAL STRUCTURE, THE CRUSTERS and others. Cool.

Did I mention in the last report that shows at McGregors in Elmhurst were definitely starting in February? Well, it looks like Matt Nelson's palace o' fun will be opening its doors in March, with plenty of shows again, w/SLUDGEWORTH, PEGBOY, SCREECHING

WEASEL, etc. Touring out of towners will benefit from it, as it looks like JAWBOX, SHUDDER TO THINK, ALL and others will be playing there soon. Matt's shows are \$6, and other than a few occasional discrepancies, he's paid everyone fairly every time. Support him.

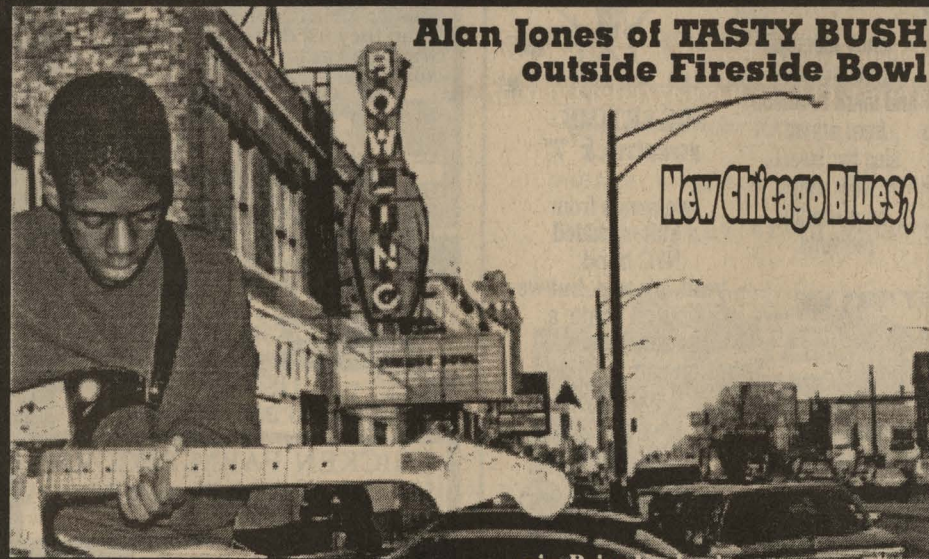
Another good setup is The September House, an independent show collective that was doing some cool afternoon shows in an apartment until the plaster fell off the ceiling of the apartment below and the landlord nixed the idea. Ed and co. moved on to doing September House shows at the Too Far West Cafe on 2059 W. Chicago Ave., Chicago. It's a small joint, and has home made food, ice cream and sandwiches. The owner used to get all of no business until the first show, and it was his best day ever. He's now really primed on the shows and is being really helpful to Ed. Come to think of it, it's on it's way to becoming a cool hangout, too. This past Jan 18th, was the first show, and it was a raving success. The place was packed, and SUCKERPUNCH, GROUT VILLA (formerly HUM DRUM), ESKIMO NATION, 8 BARK (sorry, but that's how I knew what happened...) and LAUGHING MAN played all afternoon & night. Good food too. Ed is hoping more people from the 'burbs start coming out. Other shows include lots of locals, including P.E.N., LOS CRUDOS, RUST-BUCKETT, DEAD STEELMILL, TRENCHMOUTH, SMOKING POPES, IMPULSE MAN-SLAUGHTER, and the BOLLWEEVILS. Also held there was a *Windchill Factor* benefit with GAUGE and others. September House wants to book any band, touring or local, and can offer a good small show. I'm glad to see that people in Chicago are starting to take things into their own hands and get stuff started.

Believe it or not, people are still booking the occasional show at the Wrigleyside. Recently, Elise Doody put on a 16-TONS (Champaign), ESKIMO NATION and SMOKING POPES show to about 30 people. I can't understand why more people don't support shows there; the room is a good size, the P.A. is great, the location is easy to find, the door is never over \$5, and there are no bouncers or lame "club" attitude. Marc Ruvalo put on a Nation Of Ulysses & Bikini Kill show there a while back, and it was just as empty. Perhaps a better advertising network has to be set up in the underground scene...

I mentioned last time that Ben Weasel had a new label. No Budget Records that had re-released the old S.W. *Punkhouse* 7" EP. Ben has gotten bogged down with other projects, and it looks like No Budget might not be around much longer. The VINDICTIVES 7" EP was released on N.B., but it is pretty much a band-released thing with No Budget doing distribution. The VINDICTIVES have had a member change, booting drummer Eric Elsewhere for ex-GEAR Pat Buckley, who has not received a goofy Weasel-esque moniker yet that I know of. SCREECHING WEASEL has done well on a part one of a two part tour, and are off on the second half to the south & east U.S. Their Lookout L.P. is selling like free beer, and they'll be recording again for an L.P. this spring.

Anybody who comes to Chicago, or any band driving by on tour who wants to hear some of the greatest radio ever should check out WZRD, 88.3 FM. It broadcasts in mono out of Northeastern U., and has the most non-format format I have ever heard. Their "collection" is huge and eclectic; it is not uncommon to hear Bing Crosby, some Aussie aborigine healing chants, Operation Ivy, Boris Karlov reading some "Just So" stories, a self-hypnosis record, then Black Flag followed by Elvis, etc. Along with some good 'alternative' syndicated news programs, they are the only station in Chicago to carry MRR radio too. Every Thursday night they have bands play live on the air, local and touring, Dial 'em up if you're

Alan Jones of TASTY BUSH outside Fireside Bowl



New Chicago Blues?

pic: Brian Kozlovsky

Scene reports

passing through. Glen Herman, ex-IMPULSE MANSLAUGHTER drummer, has been D.J.-ing on WZRD this past semester, and this spring he has taken over Joe Garza's old Thursday night live-bands-on-the-air/interview show. Although he's booked up into late spring already, call him if you'd like to be interviewed or play on the air.

EVEN SCORE has new members yet again, recently losing ex-BILLINGSGATE member Eric. Victory Records will have several releases out in March, including the D.C. band WORLDS COLLIDE 7"E.P., the new L.P. from ICEBURN, and a 7" E.P. by Buffalo NY's SNAPCASE.

Underdog Records is getting ready to split their bimonthly 2 page newsletter into 1) a one page newsletter, and 2) a bigger, regularly issued 'zine, called, originally enough, *Underdog 'Zine*. It's taken the form of a compilation zine each issue, with many smaller "mini-zines" making up the whole. The format is wide open, and contributions are welcome. It will be quarterly, with the first issue out April 1st. Also, U-Dog is still interested in distributing other independent bands and labels in their catalog, so call them. U-Dog will soon release an ESKIMO NATION/SHAGGY (from NY) split 7"EP, and are beginning work on *Achtung Chicago Zwei!*, a "sequel" comp to the 1989 *Achtung Chicago!* 14-band comp that Ben Weasel put together. U-Dog has re-pressed 8 BARK's 2nd 7" EP, *The Big Wheel*, with new color scheme covers (big deal, collector scum!).

8 BARK's Québec and Ontario Canada tour last January went great, and we're planning to go west to CA on tour late this summer, hopefully with ESKIMO NATION, so if you want us to play your town, call or write. 8 BARK is releasing an LP/CD out by July featuring new singer (since Sept. '91) Victoria Dakarian. ESKIMO NATION's 7" EP is near to re-press, and they are also getting ready for an LP/CD by this summer, and have booked tons of Midwest shows this spring. Another Underdog band, I.M.F., who broke up last fall, is back together with a new guitarist and a new name, THE HIDDEN. After a brief sojourn with some other projects, they all felt it was time to keep a good thing going. DEAD STEELMILL has lost singer Corry and has been playing with guest vocalist from time to time. TASTY BUSH acknowledges that the economy is in a "free-fall" and they admit that it is "vulnerable." They are "listening," however, and know that they have "big problems", but they say that "we are going to take care of them." Check out their 7" EP *Fuck Work* on Underdog/Bob Records.

Matt Connors shows at Union Hall in DeKalb have been going well for some time now. He's kept up the pace of about two shows a month all fall, and is going to keep going through the spring. Matt's band SILENCE has been playing out, and there are rumors of a possibly one time WEDEATER reunion show in DeKalb in the next few months.

Despite some very screwed up mix-ups, GAUGE's 7"EP is finally coming out on Downers Grove's Shakefork Records. The rumors about the GAUGE records have been full of praise, and although I haven't heard it, I'm sure it's hot stuff. GAUGE are the cool new thing to come out of the Downers Grove-Wheaton-Schaumburg suburban scene (yeah Gub, I know you live downtown!) and are definitely headed for some good recognition in the future. Scott, who runs Shakefork, has stopped booking shows at Sir Donald's in D.C., due to the \$3.50/head cut the owners take out of the door, but he's looking for a better place in the area. His *Shakefork* zine kind of stalled right now, but Shakefork is looking towards a possible 2nd 7" release by SIX SLUG VACATION, whose self-released debut 7" is almost out of print.

Johanns Face Records has been selling lots of the new SLUDGEWORTH L.P./C.D. *What's This?*. SLUDGEWORTH just keep getting more & more popular locally, and are

definitely a big draw in town. Just released is the ROTWEILER TUBE 7", with some S-WORTH, NO EMPATHY and STEPCHILD members. DOUBT has just recorded material for an L.P. All the Marc Ruvolo projects have been playing out a lot.

Some people have asked me why I don't mention PEGBOY or NAKED RAYGUN in these reports. Well, with videos on MTV for both of these "underground" groups, I think they're getting enough press as it is...

In zineland, there has resurfaced (or maybe it's always been there) an anarco-type zine thing called *Wind Chill Factor*. They've put out about 4 issues or so, and they're always showing up at gigs with lots of free stuff - stickers, zines, etc. Usually I have a pretty hard time getting into most anarchist organized things (is that a contradiction?), as they usually involve a handful of desperate 15 years olds following around some weird crusty ex-hippie who'd read something once in college. Their literature tends to be dogmatic and sensationalist, and boring. *Wind Chill Factor* stays away from these taboos, and is a pretty hip set up. The zine is pretty entertaining, with lots of tips and info that are actually useful. They're nice people, too. Check out their stuff, 'cause it's worth it.

Also, Vera of *Rain* magazine is gearing up to put out another long awaited issue. She's having a fund raising party in the end of February, and will hopefully be printing soon thereafter. This mag is music music music and one of my favorites. More on *Rain* in the future.

That's It. Once again, time to beg you all - PLEASE SEND ME INFO, PHOTOS, and MORE INFO for this report (and more PHOTOS!) If you're steamed because projects that I'm involved in get good coverage in this report, it's because I haven't received any submissions from you! So send me stuff or call. If you are happy - great. I know that Rich Zupkus was going to send some scene report info on his area in to me recently, as did Ken from the BOLLWEEVILS (and photo - thanx). Matt Connors from SILENCE sent some photos too - thanx Matt. I've also heard that someone from Downers Grove is working on something - good, let's get off our butts. Chicago. Let's try and coordinate these reports so they're as complete as possible. It can only be informative and complete if you fellow Chicagoans pitch in. I don't care what your niche is in the "scene" or who you love/hate, just do it. Write/Call: Doug Ward/ 8 BARK, PO Box 476847/ Chicago IL, 60647-6847 (312) 772-4545.

Some other numbers/addresses:
Underdog Records/TASTY BUSH/ESKIMO NATION/DEAD STEELMILL/ 8 BARK? PO Box 14182/ Chicago, IL 60614/ (312) 772-4545... THE HIDDEN/ 7450 N. Greenview, #54/ Chicago, IL 60626, (312)/ 764-1757... Johann's Face Records/Marc Ruvolo/NO EMPATHY/CHIA PET/DOUBT/ PO Box 479164/Chicago, IL 60647/ (312) 226-0957... No Budget Records/SCREECHING WEASEL/ THE VINDICTIVES/ PO Box 62/ Prospect Heights, IL 60070/ (312) 248-0867... Shakefork Records/SIX SLUG VACATION/GAUGE? PO Box 9711/ Downers Grove, IL 60515 (708) 852-7795... Victory Records/EVEN SCORE/ PO Box 197/ Clarendon Hills, IL 60514/ (312) 404-6214... Matt Nelson/Out of Control Prod/ 2434 N. Albany 2nd Fl/ Chicago IL, 60647/ (312) 342-7859... Matt Connors/SILENCE/ 1109 S. 2nd St/ DeKalb, IL 60115/ (815) 758-4240... Drunk Rock Prod/P.E.N./ John (708) 983-9009 Aurora, IL... September House Prod/ Ed/ 2309 W. North Ave/ Chicago, IL 60622/ (312) 342-031... WZRD/ 5500 N. St. Louis/ Chicago IL 60625/ (312) 794-2861/ live on-the-air call Glen (312) 478-3855... WKDI, Jenn Buclow/ 801 N. 1st St/ DeKalb, IL 60115/ (815) 753-1278... Josh Caterer/SMOKING POPES/ 29 Echo Hill/ Lake In The Hills, IL 60102/ (708) 658-0617... Radius Records/ PO Box 723/ Lincolnshire, IL 60069... Ken Fitzner/BOLLWEEVILS/ 2649 W. Bryn Mawr/ Chicago, IL 60659/ (312)

784-6708... *Wind Chill Factor*/ PO Box 81961/ Chicago, IL 60681. Any other numbers that you'd like but aren't listed here, just write me and I'll see what I can dig up.



Well, I figured that it was about time that I got around to sending in another scene report from Boise, so here it is. It's late January as I write this, and a lot has happened in the year or so since the last report. I'm going to try to make this interesting for all of you, so pay attention!

I'm going to start of with what's happening with the local bands, and go from there. I haven't included any addresses for bands this time around. If you want to contact any of them, contact me and I'll point you in the right direction. Boise is an interesting place. The local scene consists of bands that play everything from punky stuff to original college rock type shit, often playing together at the same show. There has also been a bunch of seven-inches and cassettes released recently, which I'll mention in a second.

Bands with tapes out include GRAVELTRUCK, who play Firehose-like jazzcore; RITUAL FILTH, Boise's answer to early Controlled Bleeding; HARDLUCK SHOVEL, a band that really rocks when they want to; BRICK-LAYER, a Godflesh inspired duo; and my band HAGGIS, a sloppy punk rock group that is out to alienate the world.

As far as the vinyl situation goes, there are a couple of labels in Boise that have release some stuff. Bent Records has put out three 7"s by local bands. HARDLUCK SHOVEL (mentioned earlier), HUMORGOD (an early-period Husker Du sound), and PSYCHIK NOT (who are kinda like the Doughboys or someone). The other label in town is SCREAM-IN' FEZ. They've released a 7" of college rock stuff by DEEP DOWN TRAUMA HOUND (whose members are cooler than the music they play, in my opinion) and a new 7" by THE DIRT FISHERMEN, who are a lot "punkier" than they used to be because they kicked out their lead guitarist and wrote a bunch of new songs.

Other good bands playing around include CAUSTIC RESIN, who have received a lot of great press in the Northwest for their psychedelic grunge-infested sound and intense stage show; GOD, INC., a bunch of youngsters (in Jr. High and High School) who are punky as hell - let's hope they stick with it; KING PANCAKE; THE SCREWS; and BUF-FALO COUNTRY. A couple of bands in the forming stages are EL DOPAMINE, who have a pretty good pop punk sound with horribly sappy lyrics, and MOSS, which feature ex-members of BLANK FRANK AND THE TATTOO'D GODS.

That about does it as far as local bands go. Now on to the clubs. There are basically three places to play in Boise. These are The Crazy Horse, Te Ruby Slipper, and Bogies. I would caution all bands not to play at Bogies, because the owner is predominantly concerned with making money, rather than helping the local music community (or anyone but himself, for that matter). The Crazy Horse is an all-ages hall that has shows every Friday and Saturday night. The place holds a



Factory Presents:
Hardluck Shovel
Graveltruck
Haggis

FRIDAY

November 15
All Ages



couple of hundred people comfortably (and more if needed), and is the place that most bands play. If you want to try to book a gig there, call Allen Ireland at (208)343-6432. The Ruby Slipper is an over-21 club that features alternative music. It is run by members of HAGGIS and THE DIRT FISHERMEN and also provides a place for a number of bands to practice during the week. Bands interested in playing can call me at (208)336-1137 or write to Zentrum Productions (address below). The Ruby Slipper may also do all ages shows in the future, so give me a call and we'll see what we can work out. Bands can almost always find someone's house to crash at for the night, so if you need a place to stay, ask around I'm sure you'll find one.

Zentrum Productions is a new "company" that has been formed to promote local music in Boise. Besides running the Ruby Slipper, Zentrum is working on putting together a local fanzine that will be given out free at record stores and gigs, holding benefits for various important causes, as well as organizing a three day music festival in Boise this August, featuring underground bands from everywhere. Anyone interested in either playing at or attending this festival should write to Zentrum Productions at 4890 Lakeview Pl/Boise, ID 83703.

The happening record stores that would probably carry your shit if you call

Ex -
8010, and
344-4551.

used records, tapes
you can score some
at reasonable prices.

I'm still doing the radio show, "Mutant Pop" on Wednesday nights on KBSU. Bands wanting airplay should send stuff to Mutant Pop, c/o KBSU; 1910 University Dr.; Boise, ID 83725. I'm also still working on an underground video show on the local public access channel. Write or call me if your band has a video and wants airplay (see address at bottom).

There are a couple of other interesting places to check out if you're in Boise. Once the weather gets warm, you can usually find the punky people hanging out by the bandshell in Julia Davis Park, playing Frisbee, listening to tunes, etc. This park is right by the Boise River, which runs through the middle of town. Believe it or not, the water is clean enough to swim in, and is a great way to cool off after a day of hanging out in the sun.

Boise also has some decent thrift stores, but most of them are far enough away from the downtown area that you've got to have a vehicle to get to them. The best places in town for cheap clothes are The Idaho Youth Ranch Thrift Store, Savers, and Deseret In-

them are The Record
change at (208)344-
Aardvark's at (208)

Both carry new and
used CDs, and often
of that collectable shit

dustries. The Salvation Army also has a couple of stores, but their stuff usually lacking. For those of you with fuller pocketbooks, check out Retrospect (next to the downtown Record Exchange), where you can buy leathers, Doc Marten's, and other punk regalia.

Well, that's more than plenty for this time. I'll try to get a scene report done every couple of months from now on, so they won't be so goddamn long (yeah, I know I said that last time). If you want any information about anything in Boise, feel free to write or call me. My number is (208)336-1137, or you can write to Mark Hanford/317 E. Bannock #1/Boise, ID/ 83712.



Hi there, finally some news, again about the Italian scene! This is my second scene report; I hope you enjoyed the first one and you'll enjoy this too!

Sad news: the squat L'Isola Nel Cantiere in Bologna is closed after 3 years of intense activities, due to the intervention of the authorities. All the American bands who were touring Europe and especially Italy played there, so we hope to see another cool squat where it will be possible to play music. In Milano the well-know Centro Sociale Leoncavallo has open his doors, the first gig there was No Means No.

PEGGIO recorded a new LP and is out on Wide Records, but now they have nothing to do with hardcore. I mean on the musical side, they play fusion, a cross between rap and funk, maybe like Living Colour. Anrdea Pisani/ Via Don Canestri 10/ 15100 Alesandria. Wide Records/ Casella Postale 309/ 56100 Pisa. Also on Wide there is the LP of a band called TRANSMISIA they play a cross of bands like Clock DVA, Bauhaus, Test Dept the title of the LP is Micing Machine.

Blu Bus/Circus will put out a new 7" of IMPACT, a new seven inch of KINA, a split seven inch EVERSOR/ACCIDIA, and the new mini-LP of IFIX TCEN TCEN, speaking of them I made an error in my first scene report because they are still together and now it seems that they play a kind of Red Hot Chili Peppers music.

Now some news about Break Even Point, which will put out two 12"s. The first one is Encounter (now Deep Water), the U.S. SE band, and the second of Face Puller from Seattle (but I'm not sure!) who play 70's a la Sub Pop and a 7" of Slap Of Reality. For more information write to Break Even Point/ via Vallebona 28/ 00165 Roma.

Goddam Church is a label run by the singer of STIGE which has put out the People From The Pit compilation LP which included songs of Corrupted Morals, Corruption, Raped Teenagers, a double compilation LP limited to 500 copies with 32 Italian bands (metal, hc, thrash etc) called Attitudine Mentale Positiva and the LP of STIGE called Unite Nell'Abbraccio. Goddam Church/ STIGE c/o Carlo Cannella/ VIA 267 a 33/ 63030 Monticelli (AP). It seems that he'll put out a new Attitudine Mentale Positiva compilation LP.

Scream Of Anger put out a compilation LP with 7 Minutes Of Nausea, Agathocles, and with the last issue of Scream Of Anger zine, Paolo put out a split 7" with GROWING CONCERN and ONE STEP AHEAD. Scream Of Anger c/o Paolo Petralia/ Viale Beethoven 63/ 00144 Roma.

Speaking of GROWING CONCERN, they plan to have an LP maybe on Break Even



PERMANENT SCAR



contends with straight edge gnats

Point and Helter Skelter, and they'll also have a split 7" with a European posi-core band. The drummer and the guitarist of GROWING CONCERN play in another band called EQUALITY, who are a mix of BURN, INSIDE OUT, with personal lyrics and absolutely not in the vein of most of the NY's lyrics. GROWING CONCERN/EQUALITY/ Gianni Pantaloni/ Via C. Ferrara 23/ 00165 Roma. ONE STEP AHEAD have their 7" out on Bodonski, write to them at this address: Roberto Marro- ni/ Viale Spartaco 108/ 00174 Roma. Also, they changed their name to OPEN SEASON.

RANDAGI from Naples put out their second LP of hardcore/metal on Helter Skelter/ Piazza Delle Province 8/ 00185 Roma. TVOR put out the LP of RAW POWER and the CD version which will be distributed in the US and maybe for this year they plan to go to the New Music Seminar in NY. TVOR/ Casella Postale 804/ 22100 Como.

Electric Eye is a label which has put out around 40 records, and produce bands who play punk rock/sixties, they can be compared to Dionysus/Bomp/Estrus, so write to them for receiving their interesting catalog, Casella Postale 144/ 27100 Pavia.

Dischi Rock is a label from Modena which has put out the LP of PAOLINO PAPERINO BAND, a band that combines a mixture of punk ala 77 with ska and other various influences. Also, Dischi Rock is a record shop where it's possible to find tons of import

records from the US (SE bands especially). Dischi Rock/ Via Del Voltone 11/ 41100 Modena. Mister X will put out a benefit compilation LP for the Indians and maybe the second LP of UPSIDE, Mister X c/o Decanale/ Cassella Postale 144/ 10064 Pinerolo (Torino).

Nautilus from Torino is a label which has put out the LP of CCC CNC NCN a band which plays industrial music and the LP of PANICO in co-production with Blu Bus, Mister X and the band itself, but the principal activity of the label is putting out books on social-politic-moral-economic topics showing that hardcore is more than music. Nautilus/ Casella Postale 1311/ 10100 Torino.

There is a new label called Chansons D'Amour which'll put out in co-production with Circus a 7" of IMPACT from their first years when there was Jeff the actual drummer of NEGAZIONE. Chansons D'Amour c/o Luca Giannini Via Del Monte 30/ 47040 Mulazzano Di Rimini (Rimini). It seems not to be enough, so there is an upcoming label called Altered Records which will be run by Gabriele with maybe the help of the fantastic bass player of PERMANENT SCAR, Fulvio. Also, Gabrielle runs a very good fanzine called *Abnormal*; for more information write to Gabriele De Mori/ Via 4 Novembre 32/ 13032 Asigliano, Vercelli. He also has a real interesting catalog of records to sell.

RITMO TRIBALE is a band from Milano

which has put out one mini LP and one LP their style can be described as a cross of HC-rock and Husker Du with great melodies and addition of power and, for contacting the band write to Vittorio Piaggi/ Res. Querce Apt. 542 MI 2/ Segrate 20090 (Milano). Also write to him for receiving the fantastic photazine *LineaDiritta* for \$5, maybe one of the best fanzines ever in this world! For receiving the record: Vox Pop Records/ Via Savona 20/ 20144 Milano. THE MONKS are a band which has put out a LP on Flying Records they play a kind of music who can be described as 70's ala SubPop. For more information, write to THE MONKS/ Fausto Cosatto/ Via Irene Spilimbergo 41/ 33100 Udine. LE BAMBINE is a band from the same region as THE MONKS they play a cross of Jingo De Lunch/ Bad Brains and Bad Religion but with an incredible musicianship they have a mini-LP out so write to: LE BAMBINE/ Via San Giuliano 5/ 33170 Pordenone or Devon Rexcord/ Viale Venezia 218/ Udine.

DEATHRAGE is a metal band from Milano which has put out two LPs on Discomagic, an important independent label from Milano who is the official distributor of big European labels, especially metal, their first LP is called *Self-Limited/Self-Conditioned* and their new one is called *Down In The Depth Of Sickness*. Write to Alessandro Vicini/ Fermo- posta/ 20092 Cinisello B. (Milano).

RABID DUCK is a band which comes

Scene reports



from the "east coast" they had an LP 3 years ago on a label called LM which specialized in metal stuff, but unfortunately this label finished its activities so now the band is searching for a new label. If you are interested you can write to them, their kind of music can be described as a melodic-hardcore ala Dag Nasty with incredible musicianship, very tight. **RABID DUCK**/ Andrea Visanio/ Via Brugnoli 8/ 40132 Bologna.

CONTROPOTERE from Naples have their second LP out on a German label they sound like a cross of metal, loud with experimental influences. **LUPUS IN FABULA** is a band with three ex-MAXIMUM FEEDBACK people. They have an LP out now, so if you want to contact them write to the Growing Concern's address.

Also from Roma comes **SUPERFETAZIONE** which has a three song 7" called *Scarecrow* out on the Belgian label Reiger Records. **SUPERFETAZIONE**/ Andrea Nagliere/ Via Bellani 45/ 00153/ Roma.

Drama Records is a label from Torino which has put out a mini LP of **BRAIN DAMAGE** (this record is produced by a member of Killing Joke, a compilation LP with metal bands from Torino, an LP of **BROKEN GLASS** a thrash band and a LP of **JESTER BEAST** a band where the guitar player of **NEGAZIONE** used to be. **TRIMAD** a band who combines UK punk ala 77 and reggae have a 7" out called *Venti Di Guerra* on a label called *Flowers Of Grain Records* c/o Schiavo Roberto/ Via San Ippolito 8/ 50051 Castelfiorentino (Firenze), also from the same address you can get the 7" of **STATO DI POLIZIA** one of the most famous GDHC's band. In Torino there's a new label called **F.O.A.D** run by the brother of the ex-singer of **NO WAY**. His first production is a 7" live from 1982 of **BLUE VOMIT** which was the "pre" **IFIX TCEN TCEN**, you maybe known this crazy junk band from Torino who have a LP on **TVOR** with lot of cover of famous pop/ punk bands-singers, this 7" is distributed by **TVOR**. For more informations write to **FOAD** c/o Marco Garripoli/ Via Doppi 18/ 10095 Grugliasco (Torino). The ex-singer of **NO WAY** (now defunct) will found a band with other people involved in the straight-edge/positive scene of Torino, they'll have a Shelter influence (the name of this band is **CHRISTIAN MENTION**), write to Marco (FOAD, who is the brother of the singer, for more information).

THINKTWICE are in the studio to record an LP for *Crucial Response*; they played a gig with **UP FRONT** (the only Italian date for this NYHC band) and **EQUALITY** (first gig). **Freddy Tricarico**/ Viale Giorgione 46/ 36100 Vicenza.

And now a story I'll call "bass history": The bassist of **POINT OF VIEW** had left the band to joined a metal band, so they have a new one and they'll record soon 4 songs for a 7" on **Inaudito Dischi**. **POINT OF VIEW**: Andrea Valentini/ Via Don Giovine 56/ 15100 Alessandria. Same story for the original bassist of **CREEPSHOW** who left his band too, **CREEPSHOW** has found a new one, who before was in a band called **CHANGE**, a young posicore band from Padova. **CREEPSHOW**/ Giulio Repetto/ Via Falloppio 38/ 35100 Padova. Also write to him for receiving the fantastic compilation *Between The Clouds* put out by **Green Records** and **SOA** with **RABID DUCK**, **ONE STEP AHEAD**, **GROWING CONCERN**, **CREEPSHOW**, **PERMANENT SCAR** it costs \$6 by air and it's worth the price! For me, the best bands for the level sound on this compilation are **PERMANENT SCAR**, **CREEPSHOW**, **RABID DUCK**, **GROWING CONCERN**. For the technical capacity, the best bands are **GROWING CONCERN**, **PERMANENT SCAR**, **CREEPSHOW**, **RABID DUCK**. **MAZE**, too, changed their bass player and they added a second guitar, so now they are a four piece band and they'll have a new record out in mid '92 and they also have a split 7" with their blood brothers, **PERMANENT SCAR**. **MAZE**: Claudio Gilardetti/ Via Lario 12/ 20054

NOVA MILANESE (Milano). **PERMA-**

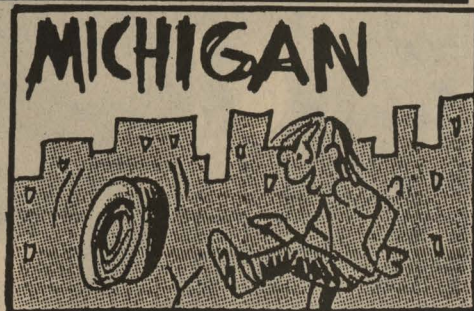
NENT SCAR will have a new record out this year, **PERMANENT SCAR**/ Fulvio Dogliotti/ Via Cornaglia 9/ 15100 Alessandria. There is a compilation out with **ONE STEP AHEAD**, **GROWING CONCERN**, **REAL DEAL**, **THINK TWICE**, **CREEPSHOW**, **HIDE OUT** which was recorded live at *L'Isola Nel Cantiere*, for more information write to the **Green Record's** address. To all the persons who read this scene report and who are involved in posi/SE bands especially in US, there's a person from Roma who runs a label but I don't know the name of the label (sorry). This person wants to put out a compilation with Italian and US bands who are in the SE mold so write to **Inti Carboni**/ Via Del Boschetto 104/ 00184 Roma. **BY ALL MEANS** played their first gig in Padova. This gig was organized by the two fantastic guys who run **Green Records** at this concert there were **Wornout** from Switzerland and **ONE STEP AHEAD** from Roma and when **BY ALL MEANS** played the crowd became amazing, this was the first gig of **BY ALL MEANS** and I can say without problem they'll become one of the best European posi-core band so watch out for their upcoming 7" and all the other stuff they'll do! **BY ALL MEANS**/ Stefano Bertelli/ Via Togliatti 31/ 46029 Suzzara (Mantova). **HIDE OUT** lost their two guitar players but they are searching a new one because they'll go to a studio to record a second 7" for **TVOR** and they are very angry against **Inaudito** (so am I!). So send love letters to these beautiful people: **Marco Deplano**/ Via Virgilio 2/ 22100 Como or for information about their label to **Francesco Normile**/ Via Nolfi 19/ 22100 Como. For contacting **SLOWDOWN**, write to **Antonio Gnani**/ Via Del Forno 4/ 43044 Collecchio (Parma).

And now let's talk about band which must be known: **RASTA PEACE CORPORATIONS** have been together four years and are powerful. They mix the styles of **Bad Brains**, **Spermbirds**, and reggae with an incredible musicianship. Their lyrics deal with political topics. Soon they'll have a self-produced LP so write to: **Mauro Bussani**/ Via S.V. De Paoli 4/ 34074 Monfalcone (Gorizia). From the same town come the friends of **RPC** called **Mahima** and they have a **Bad Brains** influenced sound but with more metal touch and an add of **Victims Family**/ **Angry Red Planet** sound, their lyrics are political, speaking of religion, war, vivisection and the like. You can also contact them at this address: **Alessandro Torri**/ Via Boccaccio 8/B/ 34074 Monfalcone (Gorizia). **KRAKATOA** is a new young and promising band which comes from the center of Italy. They play an interesting cross of **HC-Funk-Rap** like a cross of **Minutemen**/ **Firehose**/ **Fidelity Jones**. **KRAKATOA**/ **Fabio Amico**/ Via Nitti 37/ 41012 Carpi (Modena) with a great attitude; cool lyrics too! Another band is **MAGNIFICA SCARLATTI** from Torino which consists of ex-members of **INDIGESTI** and **NEGAZIONE**. They play a cross of **Red Hot Chili Peppers** and hard-funk with an incredible musicianship. Write to **Sandro Bramardi**/ **Piazza Bengasi** 26/ 10024 Moncaleri (Torino). **WHY ARE THEY** is a band from Milano with a female singer they are on the benefit compilation of the **Leonecavallo** collective (who covers every kind of music but all with the same spirit about self-management!). They play a cross of classic hardcore with **Jingo De Lunch** style (another one!). For more information write to **Piero Majocchi**/ **Via Franchi Maggi** 21/ 27100 Pavia. He'll give you their address 'cos I haven't it yet. **I VIGLIACCHI** is a band which play hardcore with surf/sixties influences. They have a demo out, and for more information write to **Vittorio Campanella**/ **Via San Gaetanino** 26/ 48100 Ravenna.

From Modena come two new promising bands: the first play hardcore in a "positive way." Their name is **NNCC** and they'll have a demo out soon: **NNCC**/ **Matteo Verri**/ **Via Nomantolana** 726/1/ 41100 Modena. The others are **BIMBIA MODO** who play hardcore too but I don't know their style. **BIMBIA MODO**/ **Cristiano Toscani**/ **Via Rep. Dell'Ossola** 18/ 41100 Modena. There are

two new promising posicore bands, the first one called **SECURITY RINO** **Valente**/ **Via Togliatti** 2/ 50100 Campi Bisenzio (Firenze) and the second called **ALL THE TIME**/ **Iuri Baraldi**/ **Via Sacca** 13/ **Pergognaga** (Mantova).

Nemesis, you owe us \$20 in records, so we wait! Coming for mid '92 are the 7" of **SLOWDOWN**, **BY ALL MEANS**, **POINT OF VIEW** and other surprises! Write for information and wholesales prices and if you want to receive our mailorder catalog, send one **IRC**. **Inaudito Dischi**/ **Av Parameter** 72/ 75011 Paris/ France. Also we are searching distributors, so if you are interested helping us in the distribution of our productions, write! Finally I would like to add something: people involved in the Italian hardcore scene, move your ass and write scene reports from your country. It's more your job than mine and you surely know a lot of things that I simply ignore! **Lorenzo**.



Fellow punkers ... right on from **Fred Cleaner** in East Lansing, Michigan, where the brisk Midwestern air has bred rockers with backs as strong as their ethics. The **ELHC** scene is hiding a variety of heavy noisemakers achieving better living through sound in basements, living rooms and more recently in a strange little tavern on the outskirts of town called **Ruskin's Reef**. Thanks to regular shows at this new venue, local talent is on display without the fear of police intervention. Let's hope it lasts.

The **ELHC** is probably no different than any other scene. There are more bands than shows, more skateboarders than music fans and more alcohol than is healthy for anyone. Not that we're of decadent stock ... indeed, visiting dignitaries **URGE OVERKILL**, who recently blew holes in the roof of **Michigan State University's Erickson Kiva** this January, seemed shocked by the quiet, passionate strength of the **ELHC** scenesters who swarmed about them seeking truth. "This is far out," said one **Urge** member (the one with the sunglasses) "but why does the city smell this way?" Perhaps the sensation he describes comes from the industrial chemicals used at the cooperatively-owned mining operations that most scene folk toil at. Maybe he smelled garlic (a large number of **ELHC** scenesters are also gourmet cooks, a longtime Lansing prock tradition dating all the way back to **DOC DART's** infamous Sunday brunches, where he would whip up anything from pressed duck and cannelloni to a hearty venison roast and invite all the area punks over to feast). Regardless, the bands in the Lansing area carry on in the face of obscurity.

JUST SAY NO are admittedly the kingpins of Lansing rock and roll, and their unquestioned leader is **Steve Miller** (the pen behind such 70s megahits as "Fly Like An Eagle" and "Jungle Love"), whose iron grip on Lansing's crime underground has pushed him to a high position of influence in Michigan's state government and the underground scene. No bands play or even rehearse without tithing to the **Go Ahead Records** organization, but **JSN** provides a certain "protection" that most indie rock scenes don't enjoy, as well as handling bets on various sports events. **JSN** has more records out than anybody needs to, and the whole story can be gotten

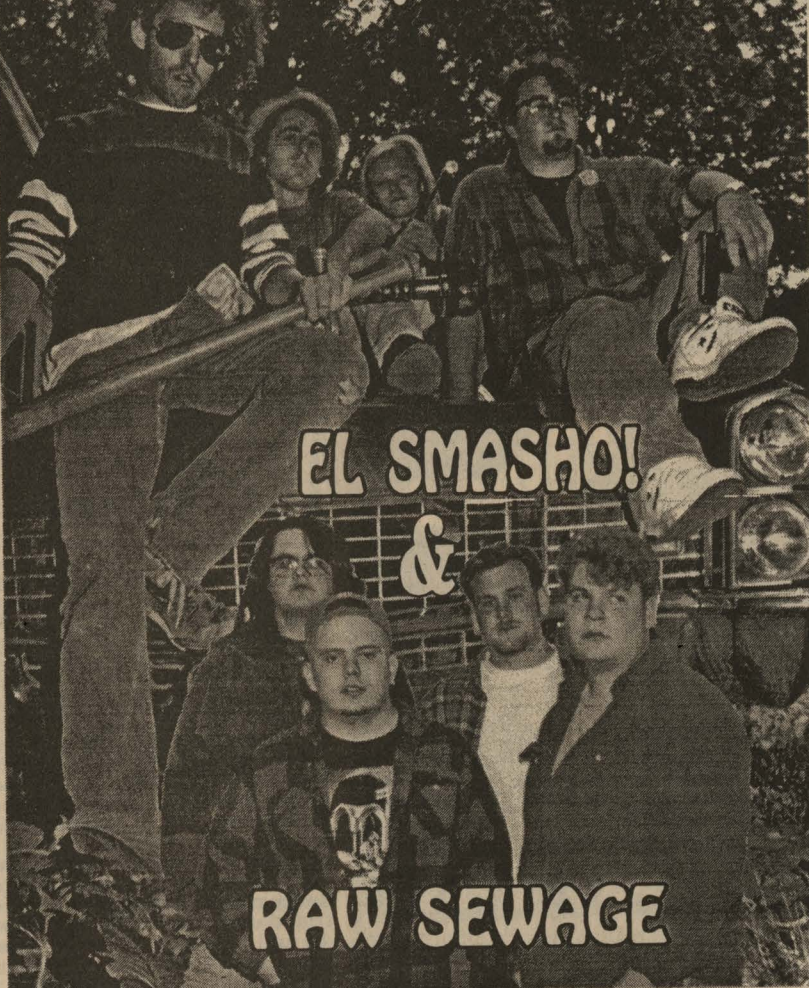
from Go Ahead Records, P.O. Box 424, Haslett, MI 48840.

Constantly under the scrutinies of the local mugs are EL SMASHO, the darlings of E.L.'s radical political underground (the police department has had a tap on the boys' phone ever since they blew up the R.O.T.C. office on campus here), playing free concerts for the kids at MSU's "people's park" and keeping themselves alive thru the sales of various natural psychedelics ... all four live together (just like the Monkees) in a haunted house that serves as recording studio, practice space and crash/fuck pad. Independently wealthy and well-known for their extravagant generosity, EL SMASHO are not only the richest band in town, but they also have an on-going challenge to any area band — rock harder and they'll give you two hundred bucks. So far there are no takers. Their debut 7" is some boss revoltin' for only \$3.00 from Bonehead Rex, 4746 Northgate, Ann Arbor MI, 48103, and a second is due by February.

QUEERDADDY'S have recently come out of dormancy, thanks to head bandito Bryan Bong's early release for good behavior. They've kicked their hot-wirin' joy-ridin' fuzz-bustin' rock and roll Nova into fourth gear once again, and it doesn't look like they're going to get caught this time. They suck, but they carry knives. A swell cassette is available for peanuts (two or three bucks oughta do it), plus one song will be appearing on a Flush Records 7" comp soon. "Boredom Thing" is the coolest pop since Hubba Bubba, so wait for it. Contact them through *Hunch* fanzine (address comes later.)

Tough men GONE DOG gig a lot but the brawling band can't finish a performance without knocking someone's teeth in. Maybe they're trying to assert their masculinity, too many steroids, who knows. They always end a night shirtless and battered but victorious. When they're not picking fights with audience members, the Doggers have been known to play through Marshall Stacks and have long hair. Chicks dig 'em, and every stud in town knows that GONE DOG gigs are practically foreplay for most red-blooded lady scenesters. Rumor has it that a 7" is on the way ...

Buy American?



EL SMASHO!

&

RAW SEWAGE

Spearheading EL's unique "Slowcore" movement is famous punker Norm Bates' new project, NEVER MIND, BABY. Slow, but not just slow, NMB ooze out of the speakers like week old cough syrup. Girls like them cuz they don't get hurt in the pit. Norm is finally back on stage after a mysterious "accident" kept him hospitalized for several years (whispers of Go Ahead Records involvement have never been properly investigated) but this band, which includes an ex-professional golfer and a licenced chiropractor, will surely endure as long as Norm himself.

APOLLO9 swing mean like that inbred cracker banjo savant from "Deliverance." Indeed, lead man Soren Law is no stranger to emotional and mental instability. Growing up in the backwards farming community of Haslett formed him into a strong young man with crazy eyes and a determined jaw that begs to be swung at, but don't, because he's killed more than one man. The band includes ex-conspirators of the CRUCIFUCKS and the LIMEGIANTS, veteran scenemakers who hang together under the intensity of their broodingly disturbed front man. The result of working with such a short fused Jumping Jack ... a raucous, dizzying countrified jangle of feedback and fiddle, fit for clog or square. Talk of a 7", but who doesn't talk ...

DOWN, up from the ashes of SNAKE RIVER, is a quiet, sneaky trio who are never spotted at the gas station hangouts or punk rock beer parties. Not much is known about these boys, or what they're laying low from.

Regardless, their rare live appearances are inspiring, a dense storm of understated tension in every three minute pop dose. Respect them, at least ... Their Bonehead Rex 7" is *Ride the Pine* and it's genius (see address above).

New additions to the ELHC family include ex-patriate Italian hardcore demons RAW SEWAGE, PISS AT MIDNIGHT, members of the local Amnesty International Chapter, kick out politically savvy jams (plus they have an ex-member of the Meatmen!). I don't know much about these bands; just the usual rumors and prejudiced assumptions, so make up your own minds.

Local zines are scarce, *Hunch* is Honest John Olson's soapbox, and each issue is better and more insightful than the last. It's free, too, so write to him at 212 Highland, Apt. 122, East Lansing, MI 48823 and he'll set you up. *Dashiki Clout* recently relocated to Grand Rapids or something, but Dave's a swell guy, so watch out for his thing. And if anyone needs information about any Lansing doings, I'd be happy to write to you and fill you full of lies. Write me first at P.O. Box 6065, East Lansing, MI, 48823.



OK, this is the 2nd time around with the same report. It figures that I send out a report right before the new issue w/ all the new rules hits the stores.

Live, from the Lehigh Valley, it's Emma Tropiano, Allentown City Council thorn. She wants Hispanics to keep their culture confined to their homes. She opposes the learning of Spanish at city's expense so newly-arrived Hispanics can get what they need. She got a guy fired because he had no driver's license; a guy who helped some touchy situations with police and community members. The funniest thing that this woman did was to ask the cops how many guys took off in the Fall to go deer hunting. Speaking of deer, a deer hunt in Tyler State Park was protested in its first days, then was ignored as the week wore on. Those that have heard of live pigeon shoots will know that protests have been lively and one guy who coordinated the shoot got a \$500 fine for having some lackey rednecks spray deer piss on protesters. Enough already. Do you want me to write a book on this shit?

When all you big and famous bands come to the Lehigh Valley on tour, you need some place to eat. Right? SoEatAlready is a veggie restaurant on 4th St in Bethlehem, just down the street from the very good Play It Again Record Store. SoEatAlready has reasonable prices and a mellow decor. Carnivores will want to try the Blue Anchor on 4th st. in Bethlehem, next to the Funhouse and Godfrey Daniels. Old style diner fare. Veggie goods can be purchased at the Bethlehem Co-op which is between the Five Points and Route 412. By the way, I'm not from Bethlehem. Band members can get tattoos by Steve and Ajax. Good ones like Tribal, Biomechanical and Mythical. They sterilize, and they have good music. Roy from Nausea got two, and he came out one satisfied customer. Call them at (215) 820-5273.

Bands have equipment, and equipment breaks. J&S Music, at 412 Chestnut St/ Emmaus, does good repairs at a fair price, and they even keep an amazingly good supply of guitars and amps under \$100. If you are a band I like, I just might loan you my bass and guitar amps. Of course, if you are a dick with



the stuff. I will unplug it and haul it away. Neat parties are coming up, but they have yet to occur, so there is nothing to talk about.

Feb 1st I saw a Straightedge show at Scarlett's in Bethlehem. It was the show that needed an enema. The only good band that played was CONCERNED, a young band that blew the others away with just 3 songs of solid HC. BLINDSIDE, Reveal, Resurrection, and Mouthpiece, and Shadow Season were barcode scanner HC. Mother Child did danceable stuff, but were whiny. The worst thing about the show was that a straight-leaning kid maced some fools who wanted to stir up some action by giving a physical Sieg Heil. They were giving bands shit all night, which is OK because the bands sucked, but the sieg heil was just an attention getter. I'll say this - it did stop the foolish display. Everybody was moshing, even karate-kicking. Wheel! It was sad to see so many new LV faces at Scarlett's just because they won't come out again until the next SE farce. Please, don't isolate, circulate!

Bands: Punks: RANCID POSEY, POLLYWOGS (German record deal), UNDERATED HEARTBREAKERS. Punkcore: TURNBULLAC'S, SIDOVER, Moshable: SLEDGEHAMMER, NO ONE'S HERO. OPTION, BLINDSIDE. Melody/grunge: JESSICA. Melodicore: WESTON. Herky-jerkyrhythmicore: SHANE IS NOT MY DAD. OCTOPUSSY. Noise: SAUSAGE MAMMY.

Clubs: Scarlett's 40 W. Broad St/ Bethlehem/ Nick (215) 867-3095 (215) 6913413 or Chris (215) 398-3498 (call him first. Now!

Zines: F.O.E./ 145 S. Chestnut St/ Beth, PA 18014 (2 stamps). *Hard Copy* is 50¢ to 324 E.4th St/ Bethlehem, PA 18015. *Chumpire* (#5 out Mid-Feb) is 2 stamps to RD 2 Box 530/ Coopersburg, PA 18036

Band addresses: Jessica-see the F.O.E. address. Sidover/Option: 518 Campbell St/ Scranton, PA 18505. TurnbullAC's and other bands mentioned can be contacted thru *Chumpire*. Weston/ 475 Spruce Ln/ Nazareth PA 18064. Shane Is Not My Dad c/o Mark/ 3148 Broadhead Rd/ Bethlehem, PA 18017.

That's it, and I would have written more about bands but I am so annoyed at having to pick my brain for other information that only bitter remarks would have come out. Buy my zine, Greg from Chumpire.

P.S. Hey Ten Feet Tall! When are you going to answer my letters? Christ, I want the L.V. to see what I've seen! Get in touch! Dave.

Tom? John? Pagdon? Anyone? What does it take to get a reply? Tell me!



Hello, I am a fairly new resident to the Seattle Wa. area (5 mos.), having moving from South Carolina. I have met a lot of other people new to this area. So me and a friend of mine Cassandra (a long time resident of Seattle) decided to do a scene report. Not just for the benefit of bands, but also for people visiting or wanting to move here. This is a first scene report so if we leave anyone out, please don't feel personally insulted. Just contact us. This scene report is ment as an overview of things we felt would be helpful to readers of MRR coming to the area. Plus info on the Seattle music scene.

Restaurants: *Healing Earth* - 53rd & University Way; vegan and low prices. *Sunlight Cafe* - 6403 Roosevelt Way NE; vegetarian and moderate prices. *Morning Town* - 4110 Roosevelt Way NE; vegetarian and moderate prices. *Globe Cafe* - 1531 14th St; mostly vegan and moderate prices. *Cyclops* - 2416 Western Ave; late night (3am on weekends) vegetarian and fair prices. *Gravity Bar* - 415 Broadway E also 86 Pine St.; vegetarian, large juice bar (will make juices out of just about anything) high prices. *Taquirio Express* - 4226 University Way NE; Mexican food, large servings for low prices (not sure if beans are vegetarian or not).

There are many other restaurants in town that offer a vegetarian menu, as well as lots of ethnic restaurants. We have just included our personal favorites. But if you want to cook at home or just pick up a couple of treats, the PCC (Puget Sound Consumers Cop) is a good alternative to the major grocery chains, for vegan, bulk foods, vegetarian, and organically raised meats. (many locations).

Book Stores: *Left Bank Books* - Pike

Place Market (1st Ave) anarchist book store, large diverse selection. *Revolution Books* - University Way & 53rd; communist book store, mostly communist related material. *Bulldog News* - University Way & 43rd; very diverse selection including political, arts and literature, gay and lesbian periodicals and newspapers from around the world.

There are a lot of comic book stores and mainstream bookstores, just look around.

Record Stores: *Sound Effects* - second best selection in town (opinions). *Fallout* - best selection in town also t-shirts, fanzines, books and skateboards. *Cellophane Square* - chain store but U-district branch has a pretty good selection. *Second Time Around* - O.K. selection, large import section also is a pawn shop.

Thrift Stores: *Value Village* - lots of locales, good prices with daily sales. *The New Store* - strange oddities junk store with o.k. prices. *Retro Viva* - Yo MTV dance party and high prices. *The Wise Penny* - not the best selection but okie dokie prices (kevin).

Music Stores: (we included this mainly for bands with equipment problems). *Trading Musician* - used stuff - will barter and make repairs. *Al's Guitarville* - mainly collectible stuff. *Seattle Music* - 1210 1st Ave; used and new stuff, sticks, strings, repairs etc. *American Music* - 4400 Fremont Ave N; electrical, drum and guitar repairs, equipment rental, mostly new merchandise.

All Age Venues, Bars & Dance Clubs: *Party Hall* - 21st & E Madison; all-ages, mainly hardcore shows, DIY, low door prices (usually \$5 for 5 bands) definitely not your big time operation, small (about 300 cap.), no stage and usually no advertising except flyers and word of mouth. For booking call Cassandra at (206) 526-5147. *O.K. Hotel* - all-ages, wide variety of shows, high door prices (usually \$8 for 3 or 4 bands), art displaces, restaurant (also high priced) and listings in the *Rocket & Hype*. For booking call Robin (206) 223-1721. *Off Ramp* - 21+, moderate door prices, mostly college music and metal bands. *Rock Candy* - 21+, high door prices, mostly sub-pop and alternative bands. *Vogue* - 21+, pleasant atmosphere, industrial dance music. *Colour Box* - 21+, meat market, industrial dance music. *Underground* - all-ages, industrial dance music. *Re-Bar* - 21+, reggae, top 40 and industrial. *Comet* - 21+, rock & roll beer joint. *Frontier Room* - restaurant by day, popular beer joint by night.

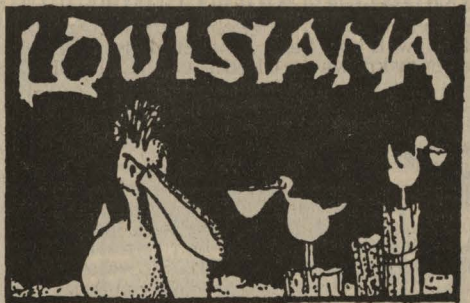
The Rocket and Hype are free zines that have ads and listings and other goings on.

On to the scene stuff. The Seattle bar scene is booming as usual with it's grunge-metal-retro 60s crap that seems to be just about all people see when they see Seattle. Which is fine for people into that stuff, but I am not and there is more to Seattle than that. So if anyone is upset that I didn't fill pages or even lines with raves about Sub-pop and the like, well too bad. As everybody probably already knows the CHRIST ON A CRUTCH LP came out a few months ago on C/Z records, and it's a pretty great album. They have also been playing alot of all-ages shows and they are really great live, plus they are wonderful people to work with so catch them if you can. *RUINATION* and the *DC BEGGARS* just got back from a tour of California and Oregon, which I heard went really well. *POSITIVE GREED* my home town heroes have a split coming out sometime in March with *All You Can Eat* from SF, and I believe they will be touring this summer. It seems like *UNDERTOW* have been playing every weekend for about 3 or 4 months, and seem to be making quite a name for themselves. They also just returned from playing a few shows in California. They have a split with *Resolution* out on *Overkill Records*, which I think you can still pick up. *ASPRIN FEAST* broke up and seem to have split in a couple different bands *CHICKEN* and *LACERATION* who seem to be really well liked. Due to popular demand *GALLEONS LAP* have a tape coming out even though they're broken up. 10:07 our friends from



POSITIVE GREED

Bellevue have a record coming out pretty soon, I don't know the details but look for it - they're great. 7 YEAR BITCH have their first 7" out on Rathhouse records. I heard that they are signing a 3 record contract with C/Z. They have been playing a lot of shows including a few with the Red Hot Chili Peppers. I think they are going for the big band thing (\$13 t-shirts) and even if that's not what their going for that seems to be where they are headed. But I really like them live. SICK & WRONG are a fairly new band I think they have only played a few shows, but their really interesting and will add a flare to any show. PEEVED, my favorite new Seattle band, are pretty young but they're really good. They have lots of stickers and stuff and I hope soon to see a demo or something from them. We have started a col-lective and have been putting on benefit shows, to raise money for a community center. The center will hopefully be used for a lot of different things art, library, shows, a place for alot of different groups in Seattle to have their meetings, and just a place to create. Any complaints, questions, people we forgot or anyone that has anything to contribute to the next scene report call Cassandra or Kevin at (206) 526-5147. Also people from the rest of Washington state please contact us to inform us of what's going on in your area, so we can include it next time.



Hey ya'll.

Mary X here - takin' a break from the M. Sch. - thing to fill in the rest of the world on the N.O. scene deal. I'll start off with a little political news first. David Duke, I'm ashamed to say, actually made it from a member of the Legislature, to a run-off election for Governor. Now, he's currently pulling a Presidential campaign, that is, I'm happy to say, being crushed slowly, but surely. I think that David Duke thing actually spawned off some type of

disease into the City Council of New Orleans. They've passed an ordinance that says that the Organizations (or Mardi Gras Krewe's - that's pronounced Maddy Graw) have to let people join there club even though they don't really fit in. There just messin' with discriminatory law-stuff down here. At least the jail term for all offenders was dropped. ooooooh. So, two (2) parades won't ride this year....Boo Hoo. Oh, and one more thing, gambling has been legalized...and now there's Lotto. Match six (6) numbers and win eight (8) million dollars. Oh well, now the music thang....

I'll give you a synopsis on what happened to the only bands who were mentioned in the last scene report, scene report....?. NOT! S.I.K., I never heard of. REVAL, nobody's heard of. SUBTONICS broke up. OXEN THRUST see below. BURN VERSION is somehow still together. FIDDLEHEAD are a real young band, I haven't seen them but I'm guessing they're the new suburban high school band. I heard they get a pretty decent crowd. SOILENT GREEN I guess are still together but I haven't heard of them playing around lately. PSYCHO-A-GO-GO hasn't played in a while, and the DETRIMENTZ don't really play too much, but they're all still together. GIMP isn't really a band. It's a creation of Mike's head.

O-K, for the past year, or so, things had been looking really lame. No place to play, no place to hang out, well there's always Decatur Street. Kagan's is on this street in the French Quarter- they've got a really decent CD Juke Box, it's mostly a 2:00 a.m.-til-night-spot. But anyway, while it was really lame, the Abatract Bookstore and Cafe were letting bands play, and there were also Mary W's, and Kurt and them's apartments with parties being held for lots of out-of-town bands. I guess I'll take a moment here to mention all the brave souls that crept through our swamps during this time. Thanks to: Lack of Social Decency, Green Day, Phleg Camp, Trusty, Nation Of Ulysses, Christ on a Crutch, All You Can Eat, and Lost.

Lost played twice, the second time was the first show at the RC Bridge Lounge (RCBL). That's this really cool club that can hold about five-hundred (500) people, now, has great drink specials, a decent stage, and it's got it's own N.O. style. They serve pitchers of beer in these iced tea containers, you know the kind you see at pizza places, made up out of cardboard. So- there's been some new bands surfacing now, since there's a place for them to play, to hang-out, etc.

New bands, new bands let's see. DEV-

IL'S ADVOCATE are a new band. The first time I saw them I didn't like them, but the second time was better. Someone in this band does a fanzine called *Psychotic Reaction*. I haven't seen a copy so I can't say anything. Jay, the drummer, (I think), gave me his address so here it is: POB 29865/ NO. LA 70189. BUCK-O are new to this scene. They've put out a seven (7)-song cassette called *Bound And Blown* They're a slow-love-song-type-band, kinda wimpy, kinda normal, sorta All-ish. Here's the address: 4116 Prytania/ NO. LA 70115. BIM BOM are more new-comers, but this time from Indiana. They're a four-piece, kinda garadgy, kinda industrial, they've got decent speed, but not thrash-like. I thought they were really good when I saw them. Their address is: 8141/2 Frenchmen St./ NO. LA 70115. LUV NUBB is another new band. This is Kurt's band, and they rock. They played their first show with the Dwarves at the R.C. in January. They sound like a cross between the Velvet Underground and Mudhoney. The address is: Kurt/ 4302 Dumaine St/ NO. LA 70119. That's all the really new bands I can think of.

There's also been lots of old bands reforming and changing styles. FLOATER is what sorta came from FUCUS. These guys can play, and keep going, and going, and going, like Duracell. The music's like a sorta-creative-psycho-logico-delic-industrial-tribal creation. Jay, front-man, usually dons some type of costume for the festivity, whether it be more, or less, or less. All the other guys dress-up to. Just watching them on stage is most definitely an experience. Jay's got this really seedy looking store/warehouse place. It really set the mood for the G.G. Allin show he put on there. He'll even help you do shows at the RCBL. His address is: 2126 Braynard/ NO. LA 70115.

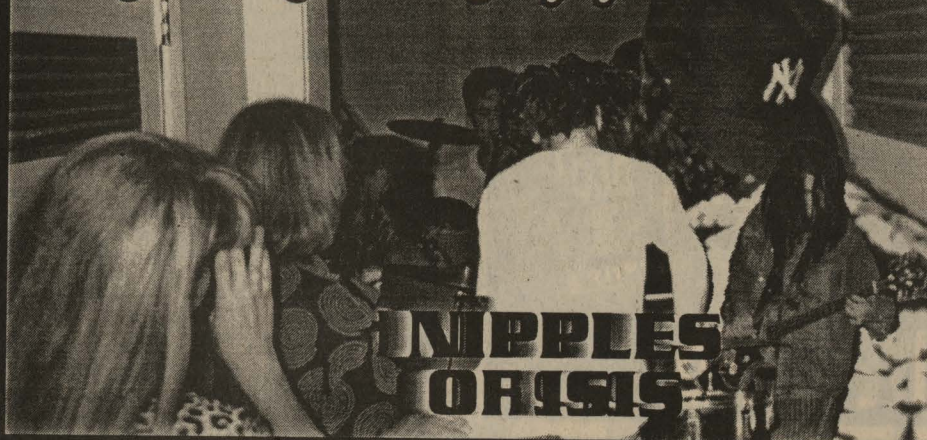
THE NIPPLES BAND are also along this type of visually-stimulating trend. Always changin' costumes, havin' a slide show behnd them, makin' copies. Members from SURFIN' JESUS are doing this Nipple Thing. They humbly began as NIPPLES OF THE JEDI, who only until recently were known as NIPPLES OF ISIS, or NIPPLES OF SNOW WHITE. They'll play as NIPPLES OF (whatever). Their music is very "influenced", oops - I mean matured)- another Duracell band. They've been gigging pretty steadily since last summer. All correspondents go to: Senn/ 4600 Charlene Dr./ NO. LA 70127. OXEN THRUST are members of CAP'N MEATHEAD. They've changed their name and changed their style. Instead of fast-punky-joking-type, we hear a slower Cult-style (ahem, mature, again) influence. All of the members of the VIRIL NIHILS are back together as (THE) GRASSY KNOLL, it's Keith, John, Mike, George, and Eric. I think two of them are playing horns, they've got that kinda King Crimson style. They're so mellow that Charitie's (a suburban-lush-type hang-out) let's them play there. Don't write them, just think good thoughts. EYE HATE GOD. They finally got a cool record deal with decent distribution. I haven't heard it yet, but then again neither has at least one of the guys in the band. Last time they played, it seemed like the Melvins' influence had been dropped and a G.G. Allin influence had been picked up. Maybe Mike will become a legend, like G.G.? The address is: Mike Williams/ 4836 Zenith St #305/ Metairie, LA 70001.

There's still lots more bands around, and I'm sorry to say I don't know that much about them except that they're there and should also be recognized. VAS DEFERENS, ENOCHLIGHT, WHEEL OF PORK, and TRIBE OF THE GODDESS. If anyone knows anything about these or any other bands, please feel free to write to MRR. They'll print it. (Yeah, right-Ed)

For bands coming through, as far as other places to play, (ofcourse, NOT as cool as R.C.'s) are Tiptina's - talk to Sonny: 504-891-8477. I'll mention Muddy Waters, but I can't



Crowd in Mary W's Kitchen caught looking the wrong way by



recommend it. They don't promote very well, and the owners are complete Assholes to work with, but here's the number: 504-866-7174. For legitimate all-ages shows, call Stacy: 504-865-6275, she'll book it at the Abstract. WTUL might could help for Monday nights, they're permanently booked at Tip's on Monday's. Ask for David at: 504-865-5887. John (BIM BOM) will help bands out if he can: 504-943-7428. Jay (FLOATER), usually finds places for things to happen, call him at: 504-523-3022. Deborah and Pamela do stuff every now and then, they could help with places to stay - their number is: 504-283-4611. Colin and Doug are pretty sporadic, but they're: 504-738-9416, and 504-737-6453, in that order. I can still be reached at: 504-288-9551. And finally.... Underground Sounds remains the record store of choice, still surviving, and bringing us the moat underground of sounds. If you're in town, check them out: U.S./ 735 Octavia/ NO, LA 70115/ 504-897-9030/ FAX 504-897-9097.

So, I think about does it. If you've got a problem with any of this, then fuck off No, I'm just kidding - well, for the most part I am. Later - Mary X.



Well, you've asked for "different" scene reports, so here's one of that kind. This is meant to be an Australian report, even that I originally come from far away Germany. Boy, it's really damn fuckin' cold back home now here in Germany, so I've got some time to think about the hot & sweaty days in down under. The time when the ventilator was my best friend. So I'm now going to tell you about the experiences I've had down there in Australia.

First of all I would like to recommend to try out Malaysian Airlines for the flight down there. Ok, you Americans might have a problem with this airline, as Malaysian Airline only starts off in Los Angeles, but here in Europe they are starting off in almost every

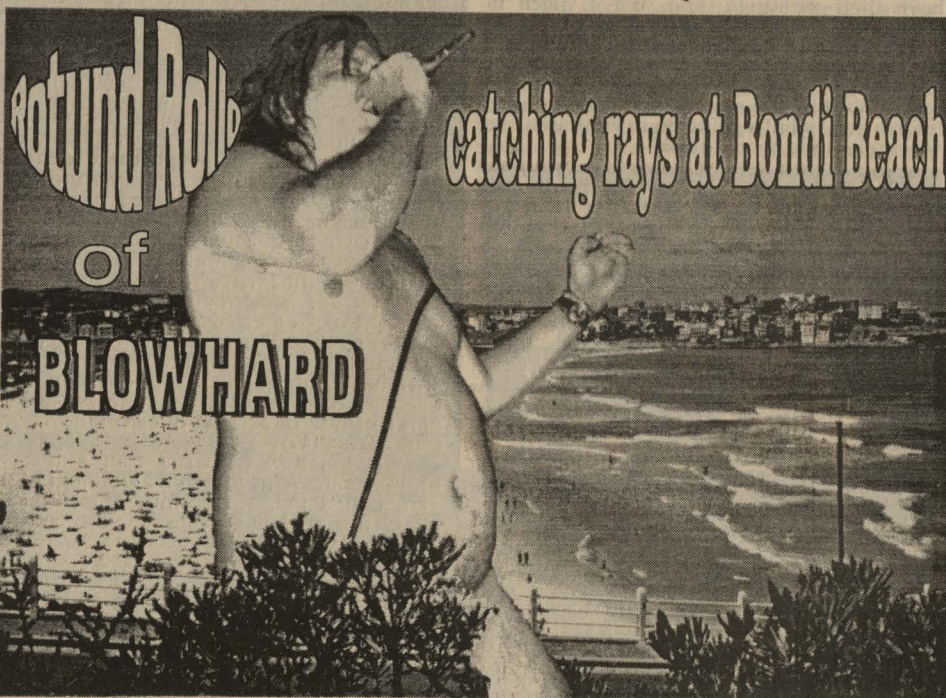
country. I recommend them as they are one of the cheapest airlines, plus they've got some real good vegetarian/vegan food available. You can choose between eastern, western and Indian vegetarian food, which you can order while checking in. Besides that Malaysia is a real great place for a stop over. If you're a European chicken who wants to stay safe in a European-looking airplane then you check out your average expensive Qantas or British Airways flights. Try out something new, that's all I say. It's worth the experience.

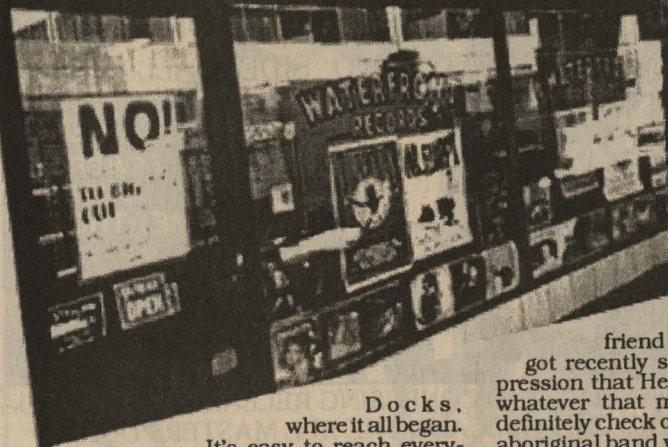
Transportations in Sydney (well, that's the city where I stayed most of the time) is pretty good and not much of a hassle. There are always airport busses going downtown and that trip costs you \$5. There are smaller private busses who are doing the same tour for \$4, so it's your choice. The public transportations is way cheaper. I stayed pretty far out of town in one of the suburbs, where it took me almost an hour to get downtown. A return

ticket is \$4.80; and busses are mostly \$1.20 to \$2.20. There are tons of bus routes, so you can go everywhere you want pretty easily. I never had any problems going anywhere; but you shouldn't forget that Sydney is a real damn large city, and the distances will still take you a lot of time to get you to the place you wanna go to.

Places to go see in Sydney. Well, that depends on what you're interested in. Shows are happening mostly in pubs or so-called hotels, so you can imagine there's no place for any straight edge shows, he-he! Shows in pubs are mostly pretty hot (temperature wise) and often packed. The beer price is pretty high, but that doesn't stop the Australians from boozing a lot. Besides that, most of the pubs stop serving beer after 11 p.m., just like in the UK. To find out what's going on where and when you should pick up the free *Drum Media* magazine, which you can get in almost every record store. The best record stores who are carrying alternative and independent records are still the shops of Waterfront and Phantom records. Both are located close to the inner city of Sydney, not far away from the Central Station. An average Aussie LP costs about 20 dollars, which is pretty high compared with records from other countries. Import records are even more expensive there, but that shouldn't interest you Americans too much. Waterfront sells a lot of 2nd hand and rare records as well, which vary in the price from \$5 to \$30 or \$40. The records are so expensive in Australia cuz there's only one pressing plant left, which is run by EMI. Vinyl has only a few percents left of the whole music market, as the big companies try to sell only CD releases. But this problem sounds familiar everywhere in the world. Hmm, only the T-Shirts are too expensive in Australia, as \$30 is really a shitload of money. Really the worst thing I've seen in ages were those simple Earache T-Shirts go for about \$40. Ok, importing stuff costs money, but this is almost ridiculous.

Ok, what else should you see? Sydney has some real great sights, so you shouldn't miss out some of the touristic stuff. Take a ride up the Sydney Tower (that's \$6) a get a view from above the city to decide where you want to go to. Take a train and get off at Circular Quay, where you get a fantastic sight of the Sydney Opera and the Bridge, which are the most well known sights of Sydney. Opposite to the Opera are the renovated old





friend John, who got recently shot. I've got the impression that Henry became more "human", whatever that means. A band you should definitely check out is YOTHU YINDI, the first aboriginal band who made it into the Australian Top 10 charts. They're doing traditional tribal music, as well as some rock & dance-floor songs. YOTHU YINDI are from the north of Australia, called the Arnhem Land, which belongs to the Aborigines. The lyrics of their songs are on the social side of things and very much protesting against the invasion of the white man. They got honored almost everywhere in the world and they're going to record their third album soon in the US.

Some more stuff about Sydney. Hmm, to tell you the truth most of the suburbs in Sydney are really working class. Tatting seems to be accepted just like wearing earrings in Europe. Never saw so many tattooed people before. Workers get paid weekly, mostly on Thursdays, which you notice by the longer opening time of all the super markets and shops. Most of the money gets wasted on the weekend in the pubs, so often you see no activities in the supermarkets on Tuesday and Wednesday. I've got the impression of Australia that it looks like as if several million people from the UK got brought to one of the Spanish tourist isles. I came to Australia to see something different than big city civilization and I was sick of it in Germany, so I decided to go meet some more friends in Brisbane. Sydney is fine, really, but it's not Australia. Brisbane is a big city, too, but you can see lots of great nature sights as well. Brisbane is pretty much isolated through its geographical location, but they're got a damn good small scene. The people there are really into the music and they are very supportive. Never in my life have I talked to so many people before like in Brisbane. A real great pub to go to is the Treasury Hotel, even tho it got a pretty bad reputation in Brisbane. Radio stations say the Treasury Hotel is place where you can see hardcore and thrash bands, where you can get drunk and where you can get beaten up. The people there might look "strange", but by no means I felt bad a single moment. Especially Heather, who does scene reports for MRR regularly, made my stay in Brisbane one of the best vacations I ever had. I was almost broke when I was in Sydney, but she paid half of the flight from Sydney to Brisbane. And I'm glad that I took the chance and made it over to her. First of all I have to thank her that she made me meet loads of nice and caring people and that she made me see BLOW HARD live, being one of Australia's finest bands! BLOW HARD are the reincarnation of the legendary Big Boys, with a complete horn-blow section and some ska influences thrown in. They were actually the first band ever who made me dance to their songs from the first to the last song. It's sad that

they haven't gotten the attention which they deserve so far. By the way the vocalist of BLOW HARD does the Splurt Record label. Rollo just did the first Brisbane punk compilation LP, which is entitled *Freak Circus*. There's less punk on this comp LP, as I noticed a more Sub Pop-ish touch. All the best Brisbane bands are featured there, so you should check it out. Splurt Records/ PO Box 464/ Stones Corner 4120 Qld/ Australia. The comp LP costs \$15, plus postage.

Well, so far about the Brisbane music scene. As I told you earlier Australia has some real great nature sights to offer, and now I've got to thank Heather and her boyfriend Cal again for taking me out to the nature. When you ride just an hour by car up north then you can walk miles on the beach without meeting any other people. Besides that I was really thankful for taking me out to the rainforest. It was one of the coolest things on earth to go for a swim in a rockpool below a rainfall, watching other dangerfreaks jumping off the cliff into the pool. Located close to Brisbane are the Glasshouse mountains, which are several hundred meters high. It's a real hassle to get up on these mountains, as the mosquitos are expecting you to be their dinner, but after 1 to 2 hours you can climb up to the top. I recommend climbing up the N'Gun Gun mountain, as you've get a real great view from up there. Of course you can see a million more places in Australia, so it's just up to you to explore this country. Just do it.

Well, that's it basically about Australia. Sure I could write down much more about the experiences I made throughout the past weeks, but that's not too interesting for you folks, I guess. So now I'm sitting here back in Germany with a temperature of below zero degrees Celcius and it's raining. Just makes me wish to go back as soon as possible. OK, the hot winds from the inside of Australia with over 35 degrees Celcius (over 100 Fahrenheit) during the nights are a pain in the ass, but now I have to get used to wearing long sleeved shirts and trousers again ...brrr! Fuck!

I would like to thank Robert from Sydney and Heather & Cal from Brisbane for letting me stay at their houses and giving me such a great time. Thanks for feeding me and filling me up with this great Fourx Beer! Besides that, thanks to Georgina Rodd for the videos (Yeah!); thanks to Chris of Waterfront Records for giving me all those colored-limited-rare-or-whatsoever records; and a hello to Terry, Russ and Rollo in Brisbane! If anyone wants to chat about Australia or travelling in general than she/he is welcome to write. G'day, folks! Helge Schreiber/ Dudelerstr.17B/ 4200 Oberhausen 11/ Germany.

Docks, where it all began.

It's easy to reach everything by foot, so you are going to see loads of cool places. A cool place is the Botanical Garden located close behind the Sydney Opera, where you can see bats flying around almost in the middle of the city. Another place you shouldn't miss is the Sydney Aquarium (\$10), where they have an Oceanarium. In two pools in the middle of the harbor you can walk in a tunnel below the pools and it's really thrilling to see sharks and rays swim over you. The Aquarium is located in Darling Harbour, not far away from the other well attended sights in Sydney. Beaches? For you Californians this might be not too interesting, but there are lots of cheesy looking whitebreads like us Europeans, so I guess some might be interested. Sydney's got some of the best beaches in the world, easily comparable to the Copa Cobana in Rio de Janeiro. Manly Beach is quite good, even though it takes you some time to get there by bus. The easiest way to get there is to take a ferry starting off at Circular Quay, but it's way expensive to pay \$6 every day for the ferry. One of the best beaches is still Bondi Beach, where it's easy to get there by bus. Early in the morning and late in the evening you've got the best waves there, just in case that you're into surfing. If you haven't got a surfboard then it's cheap to rent a board for the whole day from one of the always stoned people who are working in small surf shops. There are some more good beaches located at Bottany Bay, but you've got a better chance to get your ass bitten off there by sharks. The media still reports on shark attacks, but it's still easier to die in an airplane crash than get bitten by a shark.

Music events. Well, there was the Nirvana tour in January/February, but I still can't hear it any longer. I turned on the radio, the TV, Nirvana was everywhere. Even full color reports in TV guides. Anyway, the real big event was the Big Day Out, which took place in open air on 25th of January. It started off on 12 o'clock and all the best Australian bands played there, like RAT CAT, MASSAPEAL, HARD ONS, BEASTS OF BOURBON, HELLMEN, YOU AM I, COSMIC PSYCHOS, MEANIES, FALLING JOYS, YOTHU YINDI and various others played there. Oversea guests were the Violent Femmes, Nirvana and Henry Rollins. Rollins did a spoken word tour in Australia, but he made a special appearance at the Big Day Out where he played together with the HARD ONS. Henry Rollins' spoken word performance was really great. It's amazing to see how such a shy guy gets up on stage and turns into a real thought provoking entertainer. He talked a lot about his old

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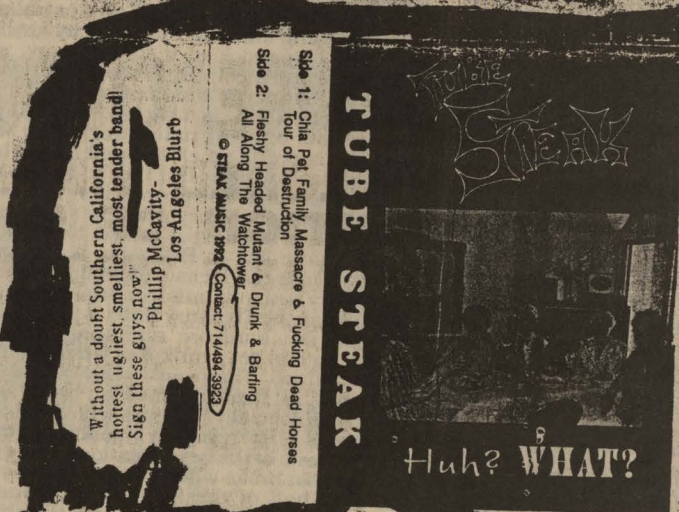
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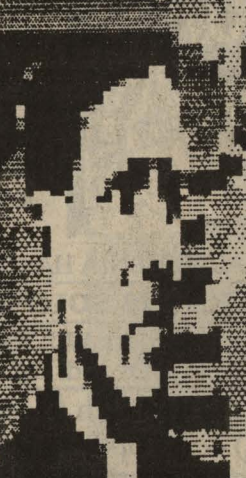
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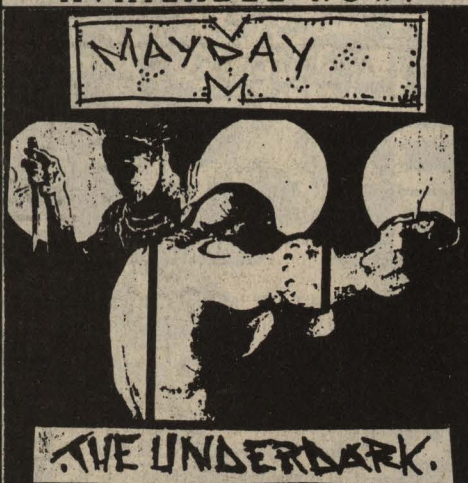
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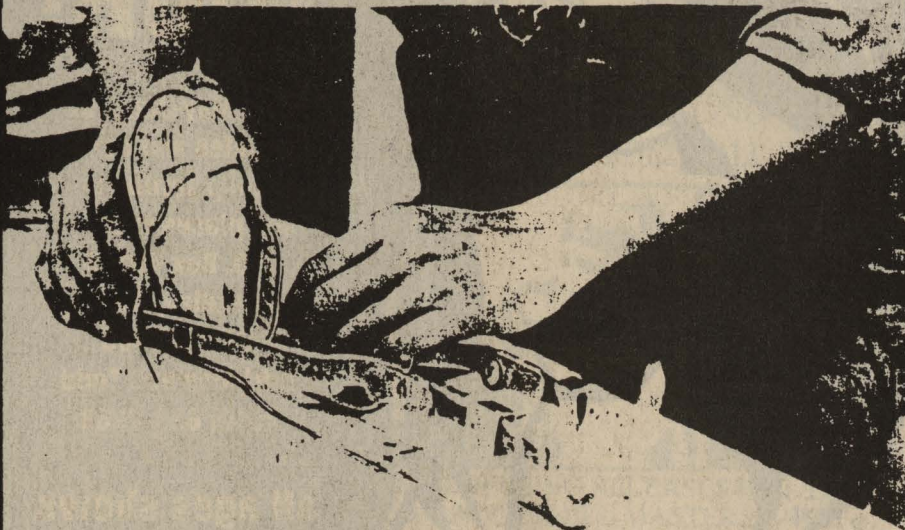
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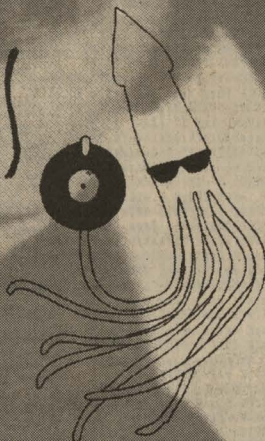
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Better late than never, right? We did this interview a long ass time ago. At any rate, Fifteen are a great melodic pop punk band somewhere between Stiff Little Fingers and the Steve Miller Band (if that makes any sense). With a 7" and an LP under their belt, they're carving a nitch for themselves in the local scene. Admittedly, some of this interview is a little dated. But it's still a good read. Interview by Lance and Karin. Remember, never get off the boat...

MRR: OK, who's who so we can decide it later, and what do you play and what- ever?

Jeff: I'm Jeff and I'm 20, and I play guitar and sing.

Mark: My name is Mark and I play drums and I'm 20.

Jack: My name is Jack, and I try to play bass.

MRR: (To Mark) You were in another band, right East Bay Mud?

Mark: Yeah, and that's how we knew each other.

Jack: And he knew all our songs.

MRR: Is that true?

Mark: No...

MRR: But it was a pretty easy transition for you?

Mark: Yes, we knew each other and I kind of knew their songs from their tour.

MRR: So when you were on tour did you learn any weird habits about each other? Like does anyone talk in their sleep... Or what about tour stories?

Jack: We didn't get arrested this summer.

Jeff: Westbrook, CT. That's where it all ended. That's where his crankshaft broke. And we had to give the car to a guy named Woody. But Woody was nice - He let us camp in his parking lot.

MRR: Was that officially the end of the tour?

Jack: Yeah.

Jeff: Well, actually, I went on to New Hampshire to play in my cousin's cover band. And went water skiing and stuff. They live on Golden Pond. On the actual pond where they filmed the movie.

Jack: They kept us there and got new clothes and bathed and rode a mountain bike.

MRR: What Fifteen did on their summer vacation... And what happened in South Dakota?

All: We got kicked out!

Jeff: We were hanging out in Filth's van and chasing these kids from South Dakota in a car shooting bottle rockets at them and they were shooting bottle rockets at us. Unfortunately there was this woman in a car behind us who was getting hit a whole bunch. When she got to her house she called the police and this cop comes out and stops us and tells us now they're gonna I.D. our bodies for dental records and told

and before you ask the next question, I have to say Jawbreaker and Very Small Records. It's very important that I say Fifteen will be on Very Small Records someday.

MRR: Does Very Small Records know that?

Jack: Kind of...

Jeff: And there's gonna be a Filth/Fifteen split LP one day, when we have money.

MRR: Back to this, do you worry that people are going to lump you with Crimpshrine, like you're the new Crimpshrine or whatever.

Jeff: I kind of look at it like I was in one band and now I'm in another band, and my hands are the same hands and my throat is the same throat. So I guess people are going to do what they're gonna do, and I should just let them and not be bothered by it.

MRR: Well, also with Mark on drums now, your style seems a little more Aaron-esque.

Jeff: Nah, Aaron played hell of crazy.

Like he played good, but it was all technically wrong somehow. (laughter) I don't know. This is the first time other than East Bay Mud, where I've been in a band where the drummer situation wasn't really weird musically or at least difficult for one reason or another. It's like, he practiced with us four times and we've played four shows.

MRR: Do you think because of that Fifteen's sound is more accessible?

Cause like you were saying, at least playing wise it's a lot more proficient.

Jeff: We try and make it more accessible, so I guess it's a good thing.

MRR: I'm not saying it's a bad thing. Do you think it's an element for Fifteen and do you think you can go farther than you did with other bands with it?

Mark: It's gotten me farther somewhat because people come to see us. I felt like I was on the bad side when I was in East Bay Mud.

MRR: How is East Bay Mud the bad side?

Mark: I don't know. It just seems like nobody liked us. It didn't click with the group here. We had to take it elsewhere. Like to Sacto or something.

Jeff: I want to say this one thing. Nobody liked East Bay Mud because every single fuckin' person was jealous of John Repeto. That's what it is. That's what it is with the musicians. He was playing something that was beyond people who don't play music. That's why nobody liked East Bay Mud. I'm fuckin' absolutely positive of it.

MRR: Because of his guitar playin'?

Jeff: Yeah, because he's just one of those genius type people you happen to meet every now and then. Basically, I figure that a lot of people missed out on something really good.



us to leave South Dakota and took all our fire works, except for some of them which I kind of hid. They didn't take the beer either. They just cared about the bottle rockets.

MRR: Wow, getting out of a whole state.

Jack: Well, just one. It's kind of disappointing.

MRR: Hadn't you planned the tour before the record came out?

Jack: It was released the day we left.

MRR: Was it hard to book it without having vinyl out?

Jeff: No, we didn't even have a demo out.

Jack: We didn't even have to say Jeff Ott once. Well, maybe a couple times. Mostly all you have to say is that you're a Lookout band.

Jeff: Yeah, Jake (Filth) and I were talking about this the other day: you live in Berkeley, churches feed you everyday, punk rockers let you stay at their houses, and Lawrence puts out your records. It's kind of... utopian-ish. Except that it sucks, or course.

MRR: Are you sticking with Lookout? What's happening with that album?

Jack: Yes, Lawrence is pretty good to us. We're sticking with Lookout. And Mordam Records is good to us, too.

MRR: Have you been having a problem with people comparing Fifteen to Crimpshrine? Like is it a stigma for you guys?

Jack: Crimpshrine is my favorite band, how could I be offended by that? But I think people are wrong in comparing us.

MRR: You don't think you sound like Crimpshrine?

Jack: No, Crimpshrine was a good band. Oh,

INTERVIEWS

Because of me hooking up with that, I don't have to just play barre chords and have that be the entirety of my knowledge of guitar playing.

MRR: How did you wind up in East Bay Mud and how long were you in them?

Jeff: This is how I wound up in East Bay Mud. John Repeto and this guy Scotty that used to play bass for East Bay Mud showed up at me and Jack's house when we lived out in Benecia at a place called the Crack House. So they came over and we drank a bunch of beers and started playing guitars and I just played guitars with them since then. I don't know how long I played with them.

Mark: Long enough to tour with us.

Jeff: Yeah, John John was



MRR: How did you all get home.

Mark: Me and Mike the 'old drummer took Greyhound. Jack to Amtrak. I caught a ride with my cousins from Connecticut up to New Hampshire. Then I took Greyhound. Greyhound is wonderful by the way. Things stop working and they don't fix them. The other great thing I didn't realize before I

smoke on the way back. So I got up on the bus and sat down. This guy comes on the loudspeaker, "There's a new law that says you can't smoke on buses anywhere in the United States." So I was sitting in the back of the bus with some dead heads. We ended up knocking a hole in the wall of the bus and smoking out of it. Here's a trick. When you get off the bus, you walk out to the back left hand side of the bus where the bathroom is. There's a little window thing with a lock on the outside. You've got to unlock it every time you get off the bus. Sometimes the driver will go back and lock it. So you've got to do this every time. That way you can open it from the inside and let the smoke get out. Other wise it's total fuckin' fines and all sorts of shit.

Mark: It seemed like at every stop, five people went running off the bus to smoke cigarettes.

MRR: I always end up sitting next to one creepy guy that falls asleep on me or something.

Jeff: People always tell me stories. Despite all the discomforts, I had a really fun time. There were these dead heads that were transporting a bunch of mushrooms across the country.

FIFTEEN

playing drums for us and I was playing second guitar for East Bay Mud.

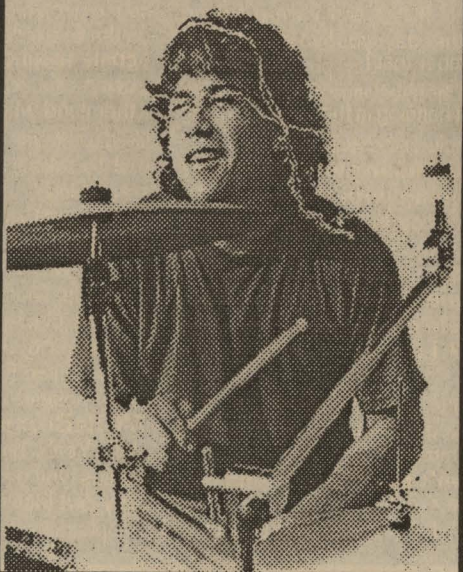
MRR: So Fifteen has toured twice?

Jeff: Yes.

MRR: How extensive were these tours?

Jeff: On the tour before last, there were less shows than I have fingers. On the last one we played 20 or 25 shows. A lot of shows close together. Jack booked the first half. Here up the coast, across the top of the country, the East Coast. He did a really good job. Not too many days without shows and all that. We would have gotten a bunch of shows if the car hadn't busted.

Mark: We were gone for about 30 days and we played about 25 shows.



got on the bus. I was in New Hampshire and the Greyhound station in Portsmouth, New Hampshire was in a smoke shop. They don't have taxes in New Hampshire. Cartons of cigarettes were like eight bucks. My uncle had given me \$100 to eat and smoke with along the way. So I bought a couple cartons of cigarettes to

They had all this Vivaren. They were getting loaded and I was taking all this Vivaren. There's all these women with their kids. They would go to sleep and we would take care of their kids. Once again it reaffirms my faith in the idea that sometimes minor and major inconveniences are laid down upon people as a means of making them coagulate. Like earthquakes and hurricanes. People get forced into a situation where they can't go, "Fuck I don't want to be with this guy. He's the wrong color. The wrong this. The wrong that." I think as long as people keep fucking up, shit like this is going to happen. Might even be why we have conflict and shit like that. Because people don't come together at all.

MRR: I don't know that it will solve peoples problems just forcing them together.

Jeff: I don't think that it will solve problems. But every day we wake up and go do something. Most days we ignore what we learned in that day. Sometimes drastic things will happen. Sometimes it will be so severe that even if we don't want to face up to it, we wind up

doing things that's not normally like us...

Jack: Did you say anything about the Bay bridge yet?

Jeff: Oh yeah, conspiracy theory!

Jack: Jeff was trying to tell me the other night that for every good that's done, there's bad that's done. I can't explain what he was trying to explain, but I thought it was a bunch of shit. We did come to the conclusion that the only time good things happen, is when bad things happen. Like when the bridge came down, everybody started coming together because they finally realized they needed each other. So what do we really need to happen for people to learn the big lessons? And then remember them because a year later...

MRR: Yeah, it was like a big party in the city when the earthquake happened. Everybody came out and got together. Then next day, everything was back to normal. It was almost depressing how life just goes on.

Jack: So the ground that we neglect over and over everyday, that we walk on, that we pull trees out of, that we pave, shakes and kills a bunch of people and then we take notice. Like

Jeff: Well, up 'til right now, Jack and I mostly write the words.

MRR: Does one person get an idea and just others play off it or...

Jeff: Well, basically we don't have lives so we just sit around and play music.

Mark: Except me.

Jeff: That's right. I'm sorry.

Mark: Yeah I have to deal with life. Car payments. All these luxuries that some people don't have. But I've worked for it. It sucks. But I just got promoted (*kudos all around*). I'm an apprentice in the diesel world. I don't know. I just have to think about a lot of things.

Jack: Are you happy now?

Mark: Fuck yeah, I'm happy now.

Jack: Then that's all that matters really.

MRR: How many songs are in the key of E? I was listening to the Maximum comp. A random sampling of fourteen bands and all but two songs are in the key of E.

Jeff: It's good to have that on record so if you don't have a tuner, you can tune to the record. You can use a phone sometimes. But not all have to same dial tone. Most phones you pick

Jeff: There are people who are prejudiced towards other people for there own whatever reasons. You could almost say that everyone is a little prejudiced about somebody or something. So there are people that are blatantly prejudiced against non-whites. Lately there's been a big reaction. Which would be fine because I'm all for that. But everything I see about it is just about having an enemy. So there's a problem because there are racist, sexist, homophobic people. I see a lot of people taking up the idea that if you create an enemy out of that group of people, you can fix the problem by removing the enemy. But I think that as long as people need enemies there are going to be problems. So long as people can justify things that I can't find any reason to justify, there's going to be problems. Whether it be divine or mortal, whatever, people possess free will. People possess the ability to make choices. This is a precious thing. It seems insane to me that one person can decide that another persons thinking is wrong and decide that they're going to go out and create it in anything other than a totally loving way. In order for any of this stuff to get

EN.



that one day a year we call Earth Day... It's fine I guess, but to just have one day to take notice of things that should have started a long time ago... And still we're pulling up trees out of the ground to build houses.

(Lance starts rambling about food appreciation and burritos)

Jeff: That's another thing that occurred to me. You can be sitting around your house. Watching TV with the family. Then the electricity will go off. All of a sudden the whole family is sitting around playing monopoly by candlelight. Everybody is together and not just staring at the television.

MRR: Earthquakes, in a way, take away everything artificial. Artificial lighting. Television.

Jack: It's a distraction. If you can't turn on the television, you can't distract yourself.

Jeff: Taking all that shit away. It sort of humbles people. People are scared shitless. We used to be food for some things.

MRR: To change the subject drastically, who writes the songs and how do they come together?

up in the bay area, and it's Bflat.

MRR: Really?!

Jeff: Yeah, the dial tone. AT&T here.

MRR: Now that's conspiracy. Have you seen a UFO?

Jeff: Me and Jack did. Outside the Crack House. Remember that?

Jack: It was unidentifiable, that's for sure.

Jeff: It was just hanging in the sky, hell of high up. Hell of high up. We were just watching it trying to figure out if it was just coffee and lack of sleep or what. But it was really there and high up. We were just walking around about to get some cigarettes or something. Then all of a sudden it just shoots across the sky hell of fast. Way too fast to be an airplane. It couldn't have been an airplane because it was hovering. Okay, they do have those military planes that can hover. Like the ones they sent over to Kuwait. But one of those went over us when we were driving across Utah. It was just as fast. But it was so loud. It was deafening.

MRR: What the hell are UFO's doing in Benecia? What else should we talk about?

better, it's not going to be achieved by hating people and making enemies out of people because then all you have is enemies. Every person that I've ever known that once loaned themselves to the ideologies of racism, sexism, and all that. The only people I've seen come around from that do so simply from being around other people who don't isolate them and who didn't look down upon them.

Jack: The best way to get people on your side is to create a fear and a hatred towards somebody else. Then all of a sudden you have a bunch of numbers on your side. You can say anti-racist and it's appealing to a lot of people. But most of what I see is that they're just as prejudiced as the nazis are. The same hatred. The same fear. In America we created this huge fear that the communists were taking over. It's all ridiculous. Everybodies totally patriotic. As far as anti-racist groups, we agree on anti-racism. But beyond that. They want to argue that if I'm not involved I'm a coward and I let people walk all over me. But I'm just respecting other people's rights.



As we all know, a distressing number of musicians

who got their start in the 1960's (Jagger, Plant, et.al.) are still active in the world of music today. The problem with this, of course, is that most really shouldn't be.

A refreshing tonic for the increasingly widespread malady of flatulent dinosaur rockers is Fred Cole. Fred is the driving force behind Dead Moon, a Portland, (actually Clackamas) Oregon-based trio, that is his most recent of a dozen or so bands that date back to the mid-60's. Unlike most of his generational peers, Fred is not simply rehashing his past and becoming an insincere parody of what he once was, rather he and his bandmates are creating music that is as vibrant, seething, and relevant as anything out there today.

Impressive as the band is on record, there is no doubt that the live stage is their true forté. Whereas some groups are built around a "main dude" or two complimented by a couple of ostensibly faceless backing musicians, live Dead Moon is a potent brew of three very distinct and charismatic performers, each one possessing the ability to be the centerpiece at any given time. Youthful drummer Andrew Loomis (just barely into his thirties!) draws the audience in with his manic eyes and intense waves of his long arms, while bassist Toody (Fred's friend and wife since 1967) fascinates with her elegant and thin arms, and the most frightening pearly white set of carnivorous teeth I have ever seen in my life. And, of course, there is Fred and his trademark "Bon-Scott-meets-Dave Thomas" vocals, who adds the awe-inspiring presence of a man who has played his instrument for three decades without losing the jolt of enthusiasm he felt when he first picked it up. Be

there twenty or two hundred people in the crowd, Dead Moon delivers an inspiring set of psychedelic garage rock and roll that is the very definition of passion. For all the fucked-up baby-boomers, twenty-somethings, and teens of the world, I give you Dead Moon... Interview by Robert

MRR: I want to ask you a little about your background... I mean, obviously all three of you have been at it for a long time

Toody: Not as long as Fred, but long enough (laughs)

MRR: Fred's first record came out, I believe, in 1964, the year I was born, actually. What was the name of that band?

Fred: Uh well let's see...

T: '64 was Poverty Shack

F: Yeah, that's Poverty Shack or the Lords; Probably the Lords thing.

MRR: And where did you meet up with these other two? You and Toody are married, right, or at least that's what I read in the gossip columns...

F: Yeah, since 18.

MRR: 18 years?

F: Since we were 18. Our twenty-fifth wedding anniversary is coming up in June.

MRR: So the two of you have been playing together that whole time?

F: No, she didn't start playing until the Rats in 1979.

MRR: And where did you pick up Andrew?

F: Off the street.

T: Behind the bar at Satryicon (a Portland nightclub)

F: No, we've known Andrew for a long time, since he was really just a kid--about seventeen--and we always wanted to end up working him into a band at some point, but it just didn't work out until Dead Moon. It ended up being the right combo.

MRR: And Dead Moon has been together now for 3 or 4 years now??

T: Yep, since Sept. 18, 1987.

MRR: And it's always been the three of you?

All: Yup!

MRR: And always will be? If Toody ran off with the guy from Poison Idea (Everyone laughs drowning out the tape) the band wouldn't just find a replacement?

T: No, just these three. No one else would have us!

MRR: I've always heard that in Germany y'll are really big, that you play

packed houses...

T: Yeah, we did this last tour. We played for bigger crowds and in bigger venues than we did the first time.

MRR: How big?

T: The outdoor festivals were the biggest; they say somewhere between 10 and 15,000 at the Rotterdam festival. Most of the bigger indoor clubs, you're looking at maybe 800 or so

MRR: Wow, that big? At the OK Hotel (in Seattle) a few months ago, you drew closer to 20 or 30.

T: (Smiles) Yeah, that's right.

MRR: Fred, you write most of the lyrics?

F: Yeah.

MRR: There seems to be a sort of theme running through a lot of the songs; I don't know if bitterness is the right word...

F: Yeah well, after this many years of not getting anywhere, a lot of it is frustration, a lot of it is bitterness.

T: Cynical more than bitter.

F: Cynical, I mean, you get tired of looking at the same scene, you see the same things happening over and over...

MRR: Do you mean with yourself, or with society in general?

F: For both me personally and for the scene itself, it keeps rotating around. One thing becomes popular, the press and everyone jumps on it for a year until it's dead, then stuff gets too overexposed. There's a lot of good stuff out there that might last a little longer. If it didn't just get crammed down people's throats continually.

MRR: Why do it after thirty years, why keep playing the small clubs?

F: Oh, because I love it. I can't not do it.

MRR: Is this true with all three of you? Is it worth doing whether you play before 25 people in Seattle or 800 in Germany?

T: Well, it's always better to play in front of 800, but if you've got 30 people that are thrilled with what you're doing, it's really just as much of a rush. We're basically live performers. As you can see, recording is not our forté! (All laugh). We all love playing live, and I think always sound best live.

MRR: It really shows. When you played here in April, it was the first time you'd been up here in a couple of years...

T: Yeah, we stayed too close to home... Got lazy.

MRR: Well, the show wasn't very well promoted...

Andrew: I never saw a poster.

MRR: Right, and there ended up being only that 25 or 30 people in the crowd. So, I was kind of expecting a letdown, since there really should have been much more of a crowd. But I was real blown away by how great the show was, even with next to no one there.

T: I think a lot of it is that we all came from early punk bands, and that kind of thing was so normal, you got used to getting out there and performing your ass off for whoever was out there that paid to come through the door. And

it has been the most excellent training. When you do get that huge crowd out there, you just feed up to that much higher a level off the crowd. Anyhow, a lot of times we just play for each other.

MRR: I'll tell you...with a lot of bands that just works in theory, being as that attitude's part of the punk rock credo, but it don't actually happen that way a lot of the time. When it comes down to it, a lot are resentful that they're not getting the big car or expensive drugs.

T: Right, but that's no reason to disappoint the people that dig what you're doing enough to show up.

MRR: Right on!

F: Seriously, if someone pays 5 bucks or whatever to see us play, there's no difference in the type of show they should see whether there's 800 people there or just them. Believe it or not, when Toody and I were in the Rats, we played a Halloween night show in Portland for a friend of ours who had a little coffee house, (the 9th St. Exit); one guy showed up, and we played two sets for him and kicked butt.

T: I still remember playing here in Seattle with Black Flag before 5 people!

F: Yeah, when Black Flag came through town for the first time, they played for maybe 8 people and just kicked butt--both bands. But you get to the point where you feel there's just no difference. If you're going to pay five bucks for a movie, why should it make any difference whether the theater is packed or empty. It's the same thing with music; you've got to perform up to par and people have got to get their money's worth.

MRR: In some ways, you seem to have made a conscious decision to stay small. I mean probably if you wanted to sell a few more records, they wouldn't be recorded in mono, and they wouldn't be put out on your own label [Tombstone] necessarily...Is there sort of a conscious decision to stay underground?

F: I like the underground, cuz I think you live longer in the scene.

MRR: If you're any indication, that would seem to be true.

F: No, honestly. You get major and you get changed by all the pressures of the major label, because they put so much money into you. You're under a lot of pressure from that. You're under pressure to continually put out a better record than you did the time before. With me, I just want to see this band put out the best product that it can for what we've got to work with, and slowly draw...I mean time isn't really a problem to me anymore. I used to be bummed out at the fact that I was getting older, now I just look at it like, yeah, I'll just keep doing it as long as I can walk.

T: And a lot of it is that in this particular way, you maintain total control over what you're doing, which is the biggest thing for Fred...

F: There's as many people out there that hate our records as like them, at least I hope. If it goes fifty-fifty, I'm happy. But if people think it's a really ratty kind of recording...

MRR: Well, it is!

F: And there's people that love that, then there's the people that hate it because it's not a pure clean kind of thing.

MRR: When you take this DIY/as much integrity as possible approach, is there something more than music in mind there—some kind of a political or social statement attached?

F: Well, rock and roll started out to be such a dirty form of music, and some of that's gotten lost. If it's dirty in the tracks, it just protects that feeling much more. It's like listening to old blues records recorded in mono, like old Howling Wolf records, that grittiness and that dirtiness adds to the song and makes it more real. And that's basically where we're at, we really are a garage band. We record that way and play that way live. We don't use effects.

MRR: Is there a political side to that.

The song that comes to mind is "Johnny's Got a Gun."
(from Defi-

ance). It seems maybe a little tongue in cheek, but in many ways is a pretty powerful political statement

F: That song is basically just saying no matter how small anybody is, you better watch out for him; you can't keep shoving the rest of the world around. I kind of got a lot of these ideas from countries like Ireland--or any small country--where you have a major force that's controlling them all the time, and it goes down to one on one with people; the bully that wants to beat the kid up in the schoolyard everyday. People only take so much before they start fighting back.

MRR: Why did Toody sing that one?

T: (laughs heartily) He put on the vocals first, and didn't really like...

F: I just really liked the way it sounded with her singing it.

T: Sometimes he'll do that, he'll say "Come on in here and put the vocals on," and I won't even know the words, but I'll try it and sometimes it comes out

MRR: So probably you'll just continue on as Dead Moon for a while?

T: Yes!

F: Til all my hair falls out.

MRR: And if Columbia records calls you up tomorrow and wants you, could you see working with them?

F: Oh, that wouldn't happen. We've already been approached by those guys, actually, and we said "No." We aren't



signing to anyone other than Music Maniac, (which we did for German releases), which is a small label like we are.

buzzov-en

Buzzov-en interview by Jon from 'Moo Moo Noo Noo' 'zine.

MRR: Firstly, who's in Buzzov-en.

B: Buzzov-en is Scott on drums, Kirk on guitar and vocals and Igor on bass. We all live in a dumpster behind K-Mart. We're from the deepest depths of the sewer except for Igor. He's a mountain man from the deep woods of Tennessee.

MRR: How did you come up with the name Buzzov-en?

K: I had constantly tried to come up with a good name. We didn't want anything with deep meaning, but something that sounded good and just kind of described us. It kind of describes our sound and our feelings.

MRR: What happened to Sewer Puppet (Kirk's previous band)?

K: Well, it was just kind of fucked up all the time. The bass player still never had any equipment after a year of being together. The drummer had another band that he suddenly became more involved with. Therefore I was the only one who still was into it and was doing everything, so we just kind of said fuck it, or I did anyway. Hans (Sewer Puppet bass player) still has no band and no equipment. Fred lives in Boone with his band Boil. They're really good. More experimental psychedelic stuff.

MRR: Buzzov-en's bass player is from Tennessee. How did you meet him?

K: Yes, he is from Tennessee and we met at a party after Schlong and Nuisance played his town. I was on tour with them at the time.

MRR: I guess I would describe Buzzov-en's sound as a cross between Neurosis and the Melvins. Were they an influence on you? How would you describe Buzzov-en's sound?

K: I wouldn't really compare us to either of them because I do listen to both of those bands and I don't really think that we sound like either. I think it's noticeable at times that they are an influence, but we don't sound like them. We all really dig Black Sabbath. We all listen to different stuff. Igor listens to Madonna and Rick James,

and K.C. and the Sunshine Band. I believe those are the only three records he has. Describing our sound, well, I think we have a little variety. Some slow, some fast, some in between. We prefer the slow stuff to anything, but I think most crowds prefer the faster stuff. We're just



grungy and heavy, at least that's what I think.

MRR: Do you read MRR? How do you feel about MRR's new policy of not reviewing tapes anymore, especially since at the present you only have a demo tape out?

K: Well, I do personally read MRR, but Scott and Igor don't pay much attention to it. I think that them not reviewing tapes sucks, but I do under-

they would still review the decent ones.

MRR: Tell us about Buzzov-en's new record deal with Allied Recordings. Allied is a big environmental type label (with bands like Nausea and Antischism). Do you think Buzzov-en will fit in?

K: He (John Yates) is going to be putting out a 7" for us in February, maybe something else later on. I'm not real concerned with fitting in with any of those other bands. We're not political, but I do write about my own personal politics. We have our own concerns with environmental issues, but we don't push our ideas on anyone else.

MRR: What do you think of the North Carolina music scene? Do you like any local bands?

K: I think it needs some work. I wish we could get more bands here. It seems like I have to drive 3-4 hours to see most of my favorite bands. Locally speaking, I like Tonka and Funky Moses. Antiseen is cool too. They're finally getting some recognition after 7 years.

MRR: What's your connection with the world famous Milestone Club?

K: I used to work there when it was owned by Tony of The Inn. I helped Tony a little with booking. I still book some bands through Penny.

MRR: What's the future for Buzzov-en?

K: We've got a 7" coming out on Allied as we said, and then we plan to tour in the U.S. in

April/May. Then hopefully put out an LP, maybe on Allied.

MRR: Any final comments?

K: Give us free beer! Think for yourself and don't take things too seriously.

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stand why they quit doing it because some bands were sending in shit recordings done on a jam box, or with a microphone etc. Plus there are just so many bands with tapes. I think it would be cool though if they could find someone who could filter through all of them and



UNSANE

I hadn't gone out to see bands for a while until the UNSANE came to town. I enjoyed their singles, thought the album was awesome, and was curious to see how their unholy barrage of noise would connect in a live setting. In a word, it was devastating, with distortion levels bordering on pain, a furious dischordant pummel. Check out the moderately complete discography at the end for your listening pleasure. Interview done by Walter Glaser during Christmas time, 1991, at the Toronado. Read on.

MRR: What are your names and instruments?

C: Chris Spencer. I play guitar.

CH: My name is Charlie Onduras and I'm the percussionist of the group.

P: My name is Pete Shore and I'm a rhythmist.

CH: I also have the teen appeal...

C: (bewildered) Where does that come

from?

MRR: The hair. He's got the hair.

CH: That's easily as important as playing drums.

C: On this tour, I think Charlie has come across as one of the more repulsive members of the band.

P: That's because of the teen appeal.

CH: I make every effort to be repulsive.

MRR: What is the UNSANE's deal anyway?

C: We were three guys in school who hung out and made crazy noise. We didn't even play shows for a long time.

CH: We just sorta did it for the hell of it and then...

P: Someone wanted to make a record of ours.

C: We had no plans to put out a record or play shows or anything. We got a show by chance one time in New York and the guys from the REVERB MOTHERFUCKERS saw us and

started freaking out. We played the Pyramid Club with them, we played with PUS-SY GALORE, and it just kept going from there.

CH: Gerard Cosloy saw one of our early shows on the recommendation from Tom Spencer.

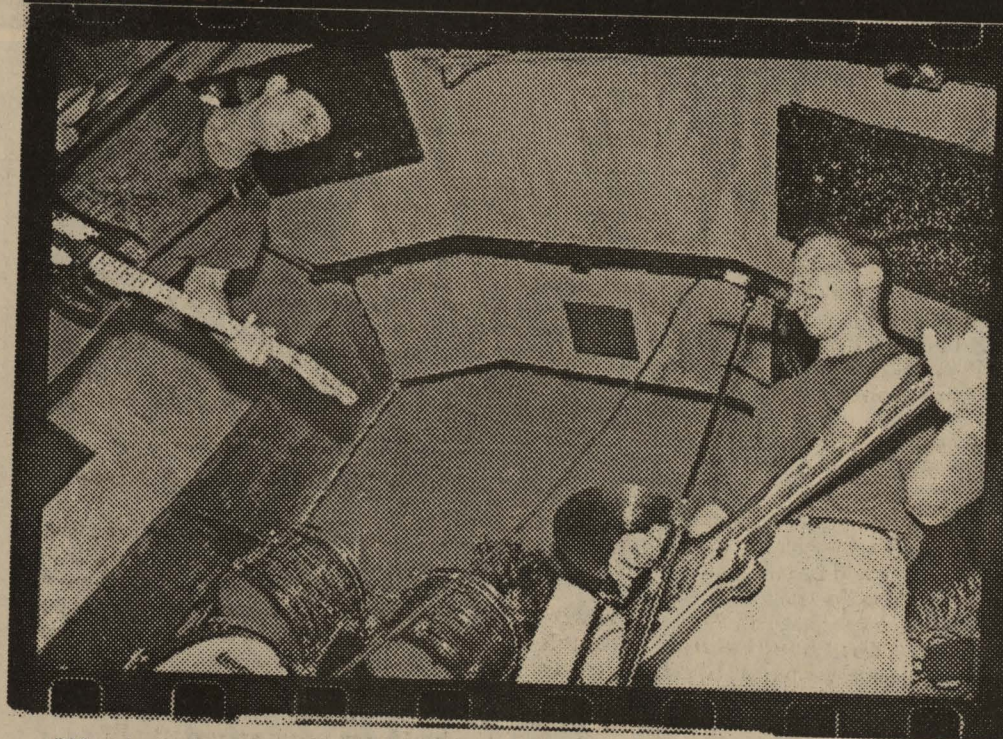
P: At this point, he's given us so much respect he can only put us down now. Now that we're officially signed to his label, he can only speak poorly of us.

MRR: A lot of the stuff around your band deals with quasi-violent imagery, like the gory record covers...

P: We're not trying to put across a violent image. Chris and I were always into horror movies...

C: Me and Pete used to do prosthetic effects for certain films, like rubber gore effects, blood, etc.

P: We would get ideas for neat things and



say, 'What the fuck?'. My idea for the singles, like the Sub-Pop one or the Glitterhouse one was to make a weird image that had no reason or purpose so people would say, 'What the fuck is this about?' But it's nothing but a weird image.

C: Like the Sub-Pop single, we had a house that was empty and abandoned out on Long Island so we coated the walls in blood...

MRR: So you actually took the photo... who's the person?

C: This guy Jim, a friend of ours. The Glitterhouse one is Pete, sitting in a chair.

MRR: But also your song titles like "Urge to kill", "Exterminator", they're all...

P: "Exterminator" is about roaches.

C: It's about lying in bed and having someone spray poison all over you.

MRR: When you see these gory covers and read the song titles, people probably think you're mass murderers...

C: "Urge to kill" is more about abuses; it's not about an urge to kill people. That was the first song we ever wrote.

MRR: So what kinds of things do you sing about?

C: Shit that happens to me.

P: Gun rights, patriotism, being treated like shit, scum on your block...

CH: Drinking fine imported beers.

C: We have yet to write a song about drinking.

P: That's Charlie's song, "Action Man".

CH: That's not about drinking fine imported beers.

P: That's what happens when you drink too many fine imported beers or maybe too many fine domestic beers.

MRR: You guys are definitely intense live.

CH: We try. We give it all.

MRR: What's that inspired by?

C: It's what we like to do.

P: We like to rock. Walter, when you go to

a rock show, what's the best one you like? The one when they're kicking out the heavy jams. When I rock, I'm just playing straight and having fun.

CH: Putting energy into it.

P: As much energy as you can possibly exert. I'm spinning after each show.

C: I get vertigo 3/4 of the way through the set.

P: After the show when someone comes up and talks to me, my heads going, "WONG! WONG!"

C: We're really loud. I think volume is crucial to a three piece band. You need volume for a thick sound.

MRR: Are there any bands you align yourselves with or any bands who are doing similar things?

C: Not similar things. There are a lot of bands that we deal with who are friends, like RAILROAD JERK or COPSHOOTCOP or SURGERY. SURGERY is pretty "classic rock", but they're good guys. Out of all the bands in New York, I don't think there's anything musically similar except in terms of volume and intensity. For style of music, I think that every band is different. Like RAILROAD JERK is into the whole country thing, COPSHOOTCOP is into the whole "destroy rock" thing, the JOHN SPENCER BLUES EXPERIENCE is into the whole blues thing.

P: There's no figurehead band that's leading the way and that's good.

MRR: What are your plans for the future?

C: We're going to try to finish this tour, go to Europe, do the States again particularly the south, and start working on our second record.

MRR: Are you guys popular in New York?

C: Yeah, we do better there than anywhere else. We're more established there.

CH: It'll be interesting to see what effect having an album out has on our popularity.

MRR: Are you satisfied with the

record?

C: Yeah, I like the record. There are a couple tracks I would've liked to re-record or change for other songs, but there's nothing you can do about that, because it's like a representation of a certain time and fortunately, that happens to be now. We have live stuff in between songs...

P: So there's no blank space.

MRR: The album seems a little less noisy than your other stuff.

C: Really?

MRR: That's what I thought.

CH: ...than the live show, that makes sense.

MRR: No, less noisy than the singles.

C: Most of the singles came from the same session, which was an early session.

P: The singles were recorded really quickly and cheaply.

C: On the first two singles, the Glitterhouse one and the Treehouse one, they were both from the same session and sound identical, with a lot of low-end distortion. I like the way it sounds, but even at the time, I would've liked a little more clarity. The Sub-Pop single was done with Steve Albini and the rhythm tracks are really loud and the lead parts were not brought up in the mix, so it's all just rhythm.

MRR: So are you on Matador for good?

P: Well, if Geffen comes along, we might reconsider.

C: I could never see us signing to a major...

MRR: You told me before that you had received letters...

C: Yeah, from MCA.

CH: Well, it was a form letter from a rep wanting free stuff.

MRR: I just thought it was odd, it's not like you guys are going to be the next WINGER.

C: Or even like HELMET. They've been approached by all these majors. They are on a major label now.

MRR: Wow.

C: Well, some people want to make money and some people want to do what they like to do.

CH: I think they're going to do one in the same.

C: They can be, but I think if you're getting pressure from your record company to put out a certain type of sound, you are going to be bumming seriously. I think I'd give it up if someone was trying to tell me what to play it all.

P: Now with this new NIRVANA craze, I think bands are getting pretty free reign on what they can do, because NIRVANA recorded that record before they were even signed.

C: Then they just shopped it around.

MRR: It's totally amazing how popular they are now. It's weird. Do you like them?

ALL: Yeah, they're good guys.

MRR: It's actually a good record that's totally popular. It's surprising. They get played on MTV sandwiched in between PAULA ABDUL and MADONNA.

C: That can only help bands like us. That can only turn sorta mainstream people on to more independent stuff. NIRVANA is really trying to push bands who are their contemporaries, not necessarily Sub-Pop bands, but like URGE OVERKILL, they toured with them.

MRR: Same with SONIC YOUTH. They played out here with the LAUGHING HYENAS and GUMBALL. NIRVANA got so popular so fast, it's amazing. What if that happens to you?

P: I would have a really hard time with someone trying to put make-up on me.

CH: As long as they make an air freshener with me on it, I'll do whatever they ask.

MRR: Kinda like Alf?

CH: It'll say, "Action Rock N' Roll" across it.

MRR: What would you do if you were in NIRVANA's shoes?

P: I'd be going to the bank and depositing my check. I'd be loving it.

CH: I'd travel around the world.

P: I mean, as soon as I'm done with this tour, I have to go back to driving my taxi. If someone said, "Go rock out and don't worry about it (money)." Fuckin' A...

MRR: What do like most and least about San Francisco?

C: We've had shows where we've played to fifteen people and four would come up to hang out after the show. Last night (at the

Chameleon in San Francisco), it was packed and everyone just left and acted like we had some sort of attitude.

CH: No one was hanging out after the show, no parties...

MRR: Maybe it was the San Francisco banter...

CH: Oh... Frisco! It's a great place! Do you think I put people off?

MRR: Maybe. I thought it was hilarious.

C: I thought it was pretty fucking funny.

MRR: Some people don't have such a keen sense of humor as I.

C: How can people not see the humor in Charlie saying, "If you can follow the GRATEFUL DEAD, why can't you follow us to Oakland?" to a roomful of alternative rock people? None of those people probably followed the DEAD in their life.

CH: Oh, you'd be surprised.

MRR: That's true.

P: What do you hate about San Francisco?

MRR: The deadheads, laidbackness, people constantly hitting you up for money. After a while, it's just ridiculous. If you walked from here to the end of Haight Street, you'll get hit up for money at least twenty times.

CH: Some guy asked me for five dollars!

MRR: I've had deadheads come up and ask me for money so they can buy new guitar strings. The first thing I thought of was...

CH: Stop playing guitar?

MRR: I'd like to strangle him with guitar strings.

CH: Give him a dollar to give it up.

MRR: Stuff like that make me want to say, "Shut up. Get out of here. Stop just standing around." Homeless people don't bother me at all. If you're homeless, that's a totally fucked-up situation. But deadheads are just rich kids with trust funds standing around on the street.

P: That's like the punk rockers that hang out in Tompkins Square Park. In the winter time, there's bums there, but in the summer time, all the punk rockers come out and bum change.

MRR: They're

finished cuddling by the fire with Mommy.

C: I like San Francisco; it's a good break from New York. I don't know if I could play in this band and live here, because New York is pretty high strung and I kinda need that.

MRR: Do you want to talk about New York? I've never been there.

CH: The greatest city in the world.

C: There's a lot to do, but it has its ups and downs. It's a definite love/hate thing. There's a lot of drugs, crime, and bummin' people, a lot of bad shit. At the same time, there's a lot of good stuff to do. Bandwise, you get a lot of local exposure. Now, the scene there seems bigger than it ever was, like BOSS HOG, COPSHOOTCOP, or us. We were all playing the Pyramid Club simultaneously.

CH: Every week they would have shows with new bands and out of town bands like MUD-HONEY, TAD, COWS, etc. Now there's nothing like that. Every week you could go out and see a good show. It was like five bucks; now to see the same show at CB-GB's, it's ten bucks.

MRR: So do you think living in New York affects your sound at all?

CH: Definitely. Your environment is always the catalyst of what you're doing.

C: If we didn't live there...

CH: The jams would be totally different.

C: Yeah, I wouldn't be pounded by all this constant fucking bullshit.

P: It gives you a bad attitude.

C: It's not necessarily the people there. It's just like a police state. There you're really controlled by a lot of things you'd rather not be.

MRR: It makes you angry.

C: There you go.

CH: Angry? I enjoy it a great deal.

C: Some guy came up to me last night and said, "Man, what's wrong? Were you bummed out with the show?" just because I threw my guitar down.

**MRR: I guess he didn't understand...
UNSANE, POB 1828, NY,
NY10009**

UNSANE DISCOGRAPHY MODERATELY COMPLETE

"This Town/Urges to Kill" 7" (Treehouse)

"Concrete Bed/El Mundo" 7" (Glitterhouse)

"Vandal X/Streetsweeper" 7" (Sub-Pop)

"Jungle Music" EP (PCP)

"Unsane" self-titled LP/CS/CD

Songs on Compilations

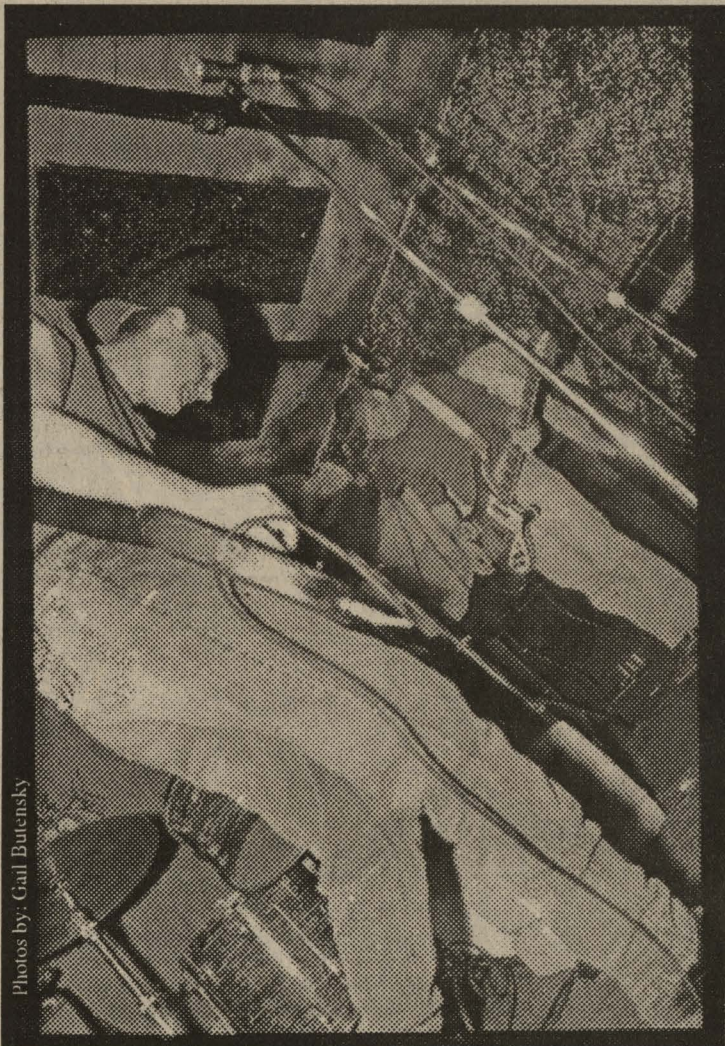
"Four Sticks" on the Endangered Species EP Box (Glitterhouse)

"This Town" on the Crunchhouse LP/CD (Glitterhouse)

"Burn" on the Scumbait #1 EP (Treehouse)

"Boost" on the NY Ear & Eye Control LP/CS/CD (Matador)

"Broke" on the Dope, Guns, and Fucking in the Streets Vol. 7 EP



Photos by: Gail Butensky

This interview was conducted over the phone by Jeff Spaz on Halloween night, 11:30 PM, 10/31/91. Present were Peter and Chris of HIJOS DE NADIE.

MRR: Names, ages, and instruments: Peter--vocals, 18; Chris--bass, backing vocals, 18; Javier--drums, 18; Javier--guitar, 18.
MRR: Give me a brief history of the band.

Chris: First of all, we started talking about it around the end of '89.

We never got to it, but around December of '89, me and Pete found each other on the street and started saying, "Hey, do you want to make a band?" So I thought of it and said, "Let's go right with it." So around Janu-

ary, we found Ralph, who was 16 by then. So we started jamming for a while. Then we found a guitarist, Marcos, and we just got together one Sunday morning, we put together like 3 songs, and one day, we saw that the chemistry was real cool at the beginning. Well, that's really the beginning of HDN.

MRR: How did you come up with the name HIJOS DE NADIE?

C: Over here, in Puerto Rico, the scene, the rock scene, the thrash scene, whatever, hardcore, punk...it's not that big in Puerto Rico. It's not a big thing here. So, in the beginning, we were looking for places to practice and all that crap, and our parents too, you know, they don't get along with our music and our style of life, and all that. So, we were like getting kicked out of places and they didn't let us practice nowhere. So, one day, Pete came up with like, "We're sons of nobody." In Spanish, it's HIJOS DE NADIE. It was cool because the first name was "Drunken Roaches". But we didn't like that name. So, let's stay with HIJOS DE NADIE. It's a great name.

MRR: What do you think of the Puerto Rican hardcore scene?

Peter: Okay, let's put it this way-- it's not big, but it's good because everybody is united--Punks, skins, thrashers, and that's good.

MRR: That's the way it should be because in certain places, it's different. I know you guys were previously kicked out of HDN, can you explain this?

P: I don't know exactly why I was kicked out. But they said I was like....outrageous. Too rowdy.

C: I could explain that more. In the beginning of the band, the band was supposed to be real hard hardcore, a pure hardcore band. And down the ages, down the history of HIJOS DE NADIE, the band has evolved into what is now RESISTENCIA. The exmembers of HIJOS DE

NADIE turned it into RESISTENCIA. They evolved into a ska skinhead band. The reason why Pete got kicked out of the band--it was because he was more into the punk side of the hardcore and basically Marcos was staying with the whole show. So it wasn't good for Marcos to stay with Pete. So Pete got kicked out, then I followed.

MRR: Why did they kick you out?

C: Well,

that's what the song basically means. If you want something to progress, anarchy ain't the solution. Just talk it over, fix your problems, fix the government, because the people are the ones with the power, not the government.

MRR: Pete, you once told me that people in Puerto Rico live in a democracy.

P: Yeah. Okay, let me way--the

put it to you this punks said "Anarchy", right? What I think about is--if you're an anarchist, and it's an anarchist government, and you'd like to kill whoever you want, nobody tells you about it, and I think that's wrong.

C: Basically yes and no. The government in Puerto Rico is associated, but it's liberated from the states and tax and all that crap, and basically it's more or less like a democracy. But still, over here, the government takes advantage of the people. You know, right now, we're having a

real messed up crime scene, and a real corruptive government. The government doesn't give a shit about the people. Just taking money for themselves and selling like recently, they sold a Puerto Rican telephone company to Spain. They're giving a lot of Puerto Rican-made enterprises to foreign people instead of staying with it so people could get money off of it.

MRR: Speaking of money, the governor of the state of Connecticut has been raising taxes and people have been getting laid off. They've been taking taxes out of my paycheck, which is a real pain in the ass.

C: They always do. They always promise in the beginning, and when they get into power like they always do,

they don't give a shit about the people. They just want a seat in the house.

MRR: And the money.

C: And the money. They don't care about the people.

MRR: I guess that's what they mean when they say, "The rich get richer, and the poor get poorer."

basically supposedly the excuse was they kicked me out because I wasn't too compatible with Marcos' ability to play guitar. But recently, I found out that the real reason was that, you know, like Pete, too hardcore, too real punk. We were like revolutionaries and, you know, Marcos is a downcore skinhead. He believes in the skinhead movement over here in Puerto Rico, which is basically different than the States. It's totally different.

MRR: It seems like the skinheads are more peaceful down there than over here.

P: Over here in Puerto Rico, it's strictly more like politics. It's not a way of life like in the States. Strictly politics. Over here, they mix the skinhead music and the skinhead movement with the independent groups, the anti-American groups, they associate more like that. Well, it's not really anti-American. It's just like skinheads from New York--they just love New York. The skinheads here in Puerto Rico--they just love Puerto Rico.

MRR: Are they separatists?

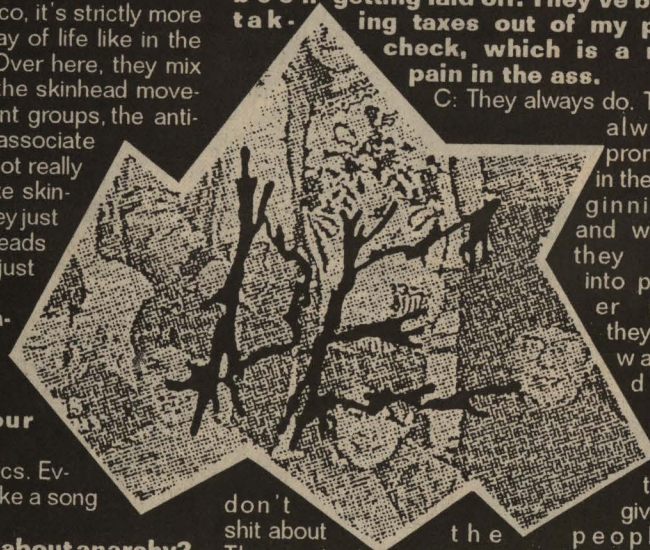
C: In a way, yes. In a way, no.

MRR: What are your songs about?

P: It's just like society critics. Everything that's wrong I make a song about.

MRR: How do you feel about anarchy?

C: Well, my vision of anarchy....in the beginning, we were like, "Oh, anarchy!" and all this crap down the ages. Since we've evolutionized and grown up, we've seen that sucks. That's just a world with no government ain't no world. So we're saying anarchy sucks. So



P: Or like they say, "The rich get richer and the poor die."

C: I'm working right now. I finished high school. I plan on joining the Marines. But my hobbies are right now, are, part of my life now is the rock scene, hardcore scene, and the band. Right now, I'm working, studying, and playing with the band.

MRR: Chris, I hope they don't send you off to war.

P: (Laughs)

C: Send me off to war? I hope not.

MRR: I wouldn't want to see you get fucked up in a war. If not a body bag, but imagine when they come back today.

C: All fucked up.

MRR: Exactly

(Discussion about a friend of one of my co-workers who was sent to the Gulf and came home with nightmares and regrets. Also about Chris' uncle who was there as an MP and came back with some frightening stories)

C: The reason why I'm joining the Marines is a family tradition.

P: I'm starting to work on fabrics of T-shirts and prints. My real hobby is work, music.

MRR: I heard that the Puerto Rican scene is united, and the real trouble comes from the outside from the rappers. Have you had problems with them?

P: Yeah, many of them. But they've been cooling down now.

C: Basically, over here in Puerto Rico, it doesn't matter if it's rap, hardcore, punk, or skip. Even though we're united, the thing that unites us is that we consider ourselves Puerto Rican. At least here, there's not that much racism. In some places it's like, "Hey you nigger", or "You black", or "You spic" or all that crap. Overhere, at least, there's 3 races--ryan, black, and hispanic. We just consider ourselves Puerto Rican. That's one of the things that unites us. But one of the problems in Puerto Rico, in every scene-rap, hardcore, thrash, rock-everything is just style. Style of clothes. You won't look cool if you're not dressed a certain way. That's the problem here. A recent problem I had with the skinheads in Puerto Rico since I'm in the military style of life, I always have a crewcut or I get crazy and shave my head. But that doesn't mean I'm a skinhead. They see me playing punk or playing thrash or I like listening to thrash music. So they start criticizing or they start calling me "Poser", or they start bullshitting me and start problems.

P: This is the skinheads--They say, for example, if you don't have Doc Martens, or if you

don't shave your head, then you're not a skinhead.

MRR: I know I'm not.

P: (Laughs) I think that's really the point because if you feel like being a skinhead with hair--you know, I don't think it's that bad.

C: It doesn't matter what you wear, what you are. It's just you.

P: I used to have a skinhead, and now I have blue hair. It's a blue jade style of color right now.

MRR: I know that you have new members and you're going to do the same songs from the upcoming 7". Also, you're going to write new songs. Will they be different than the single?

C: All songs..

P: The day he told me that HIJOS DE NADIE was going to get back together again, we were talking about the styles of music. We're thinking about, like, keeping the same aggressiveness in hardcore. But, you know, not just staying in hardcore. We

ning of the year.

C: In English, it means, "Always the same". And it's true. It's always the same thing. You know, in Puerto Rico, even though they're considered great, if you come down here and check it out, people will be saying, "Man, it's always the same shit. They're boring already." Right now, we're going to explore new grounds right there. To see how people react. I think it's going to be cool because they could dance to everything and not get bored.

P: Music for everyone, every style.

MRR: How do you guys feel about straight edge?

P: I like the movement, but right here in Puerto Rico, I don't think anybody's a straight edge, a real straight edge because.....

MRR: Too much Medalla beer?

P: Yeah, they can't follow the rules of straight edge. It's just not drinking and not smoking, not just that, it involves plenty of other things, and I don't think anybody here in Puerto Rico can be considered.

MRR: I don't like it when it gets watered down by making it a bandwagon. But, do you have any future plans?

C: I was thinking myself, and I haven't told Peter yet, and it may be a big

surprise. I was thinking, if we get big in Puerto Rico, we'll create a new impact with our new lineup. I was just thinking of going down to the States.

P: If we could go down there for a week at least 2 or 3 times, that would be just nice, and just to get a good word over there in the States. A good rap. It's just satisfying for us. Or some recognition in some fanzine.

MRR: Any last words?

P: Everybody keep on fighting for what you believe. Be yourself.

C: It happened to me. Don't let anybody get you down. To every new instrument player--if you're starting out, keep on practicing. And look at me--I'm no bass expert, but, you know, I get by. Tell all those newcomers to keep on practicing and fight for your beliefs.

HIJOS DE NADIE Six-song 7" EP "El puto sistema" will be out in mid-'92 on Computer Crime Records. HIJOS DE NADIE/ Calle H Figueroa C1/ Villa San Anton/ Carolina, PR 00987



want to explore little down more punk, and a little down more cross-over style of music.

MRR: It's a good idea.

P: Grindcore.

C: Grindcore, you know, we're just gonna please everybody in the scene so nobody will feel left out.

P: That's the problem of most of the bands. If they're a grindcore band, they just play grindcore. If they're a skinhead band, they just play Oi! and Ska music. For example, SHAM PAIN, they've been considered....like their new EP.

MRR: "Siempre lo mismo"?

P: "Siempre lo mismo" means "Always the same".

MRR: I'm putting that out at the begin-

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An Interview with Yumikies of MCR Records and Fuck Geez by Devon Morf.

MRR: The first question I have, as being that you were raised and have lived in this rural area of Kyoto all your life, is how and when did you first get exposed to punk rock?

Y: I listened to the Sex Pistols when I was in middle school, maybe '78. I was shocked by punk rock, the Sex Pistols and Clash, so I changed my life. Also, since I was born here I don't want to live in a big city because there are many people living there and it's too hard to live there. It's okay for me to live in this small city. If I was born in a big city it wouldn't be a problem but I was born here.

MRR: How long ago did you start MCR Records?

Y: In 1983.

MRR: How many releases have you put out since then?

Y: Until now, 49 items have been released.

MRR: With all the vinyl pressing plants in Japan going out of business how are you putting out vinyl, do you press them in foreign countries?

Y: No, just inside Japan. But I have to try pressing vinyl elsewhere after Japanese pressing factories close. Maybe it will be American pressing plant or British.

MRR: Haven't they already stopped making 7" vinyl in Japan?

Y: Maybe next spring or next summer. I will still try to make them but young Japanese people have no record players, just CD players, it's a very big problem. If I just made vinyl not everyone can listen to it. I think the electric companies don't make record players anymore because they want to sell more CD players.

MRR: Did MCR first originate as a vehicle to release Fuck Geez records? Or was MCR around before the band?

Y: After I finished high school my friends and I we started MCR together but my friends changed their lives to pop music. So I'm running MCR on my own.

MRR: So what year did Fuck Geez start?

Y: '83.

MRR: So around the same time.

Y: No, a little later. My friends made the name MCR.

MRR: Does running the label by yourself as well as having a job make it difficult for the band to tour?

Y: Yes, also I have a family. I think almost all Japanese punks have jobs, some people just part time others just standard jobs. I think it's Japanese style, I think Japanese people like to work.

MRR: Do you think the Fuck Geez's style of music has changed from 1983 to 1992?

Y: Our sound has changed to rather more hardcore. We've changed many members, so if some member likes metal Fuck Geez sounds metallic. It's no problem because I'm writing lyrics by myself.

MRR: Lately a lot of your releases have been split records with a band from Japan on one side and a foreign band like Misery or Doctor and the Crippens on the other. Is there a special reason for this, are you trying to encourage foreign bands to discover Japanese bands and vice versa?

Y: Yes.

MRR: I heard you were going to help Concrete Sox come over to tour Japan, is that true?

Y: Yeah, I'm trying but I have no power in regards to booking clubs, so I'm asking the band Nightmare to help. So if they say okay they'll help me. So I can't say yes now, but I'm trying.

MRR: How many of each record do you press?

Y: Some records 1000, some records 2000. The maximum is 2000 copies. The Nightmare/Concrete Sox split EP and Sic/FVK split are both 2000 copies.

MRR: How do you distribute them, are most of them sold in Japan?

Y: Some copies I distribute in Japan and some copies MCR USA and MCR UK help distribute in other countries. I also distribute other countries records.

MRR: When did MCR USA and UK become started?

Y: Maybe a year or a year and a half ago.

MRR: Will each of those labels press a thousand or 2000 of the records as well? Or do you just send them copies?

Y: Yes, I send my records to them. So total is 2000.

MRR: How did you start making MCR videos. Do you take all the video footage yourself?

Y: Most of the videos I've recorded by myself. I bought my camera in 1988 and started recording. Sometimes my friends help me.

MRR: How many videos have you released?

Y: Now, seven.

MRR: The Doctor and the Crippens you video taped when you visited Britain?

Y: Yes, "Hard & Loud: Volume 3" with Dr. & the Crippens, Extreme Noise Terror, Filthkick and Forcefed. Maybe I will distribute a video with Heresy, Amebix, Ripcord and Concrete Sox in Japan for MCR UK. It will be edited by the bands and I think that it will just be distributed in Japan.

MRR: What does Fuck Geez mean?

Y: Nothing. Many people ask me about what Fuck Geez means, but it's just sounds. I don't know what it means.

(laughter)

MRR: Some MCR releases are now on CD as well as vinyl, how many releases have been on CD?

Y: Maybe just three items.

MRR: What's your favorite MCR record, the record you're most proud of releasing?

Y: The S.D.S./Misery split is maximum good stuff from MCR. Also Fuck Geez stuff too, because I'm playing in Fuck Geez, of course.

(laughter)

MRR: Any other exciting things you'll be releasing in the future?

Y: Next month I'll be releasing a compilation album. Some songs are very funny and some songs are very hard, but it's difficult for other countries people to understand because the bands are singing in Japanese.

MRR: Is MCR self sufficient, or do you have to support it with your own job? Does each record pay for the next one?

Y: Yes, but sometimes I must borrow money from the bank because now I'm releasing one or two items a month and I can't make the money back within the month. Maybe some record shop sends me the money 3 months later.

MRR: I think that's it; do you want to talk about anything else?

Y: I have to say to other countries people, if you want to get in contact with Japanese punks and hardcore people please learn Japanese language. If you can do it maybe you can meet many, many Japanese people. Most Japanese people study English for six years, but still cannot speak it. Also so many people write to me for record trading, that if you do, please give me easy English. Or write in Japanese if you can, then I can answer you very quickly. I'm trying to write and speak in English for other countries peoples, so please try to do the same, but in Japanese.



SPIITBOY

Spitboy is Adrienne - vocals, Karin - guitar/vocals, Paula - bass/vocals, Todd - drums/vocals.

Photo credits: Paul Insurrection, Rick Segal, Murray Bowles, Danielle Damasius.

Interview by Tim and Suzanne.

MRR: Let's start it out going right to the heart of matters. Are you all a one-issue band?

All: No.

MRR: Explain.

Adrienne: I guess by one issue you mean women-oriented issues because that's what we hear a lot.

MRR: Dealing with sexism.

Adrienne: Yeah, I think if you look at our lyrics there are a lot of songs that lean towards that issue, but we do have other songs outside of that and we do talk about things outside of that. It's not just every single song hitting you over the head with women's issues. We have songs about feeling isolated, dysfunctional families... things like that.

Paula: Communication. Like "Violent Tongue."

Adrienne: Yeah. It's not just a one-issue band. I think that a lot of times people might want to take it that way because we are four women singing about women's issues so they're just going to pigeon-hole it. I don't think any of us look at it that way.

Karin: It might be easy for some people outside to categorize four women who are taking kind of a strong stance on a perspective that we feel just to say, okay, well, they sing about this because look at this song and oh yeah, this song is kind of similar to this song because of this perspective or what have you.

Adrienne: "Self-righteous feminist vegan band."

Karin: We got called that once. It's kind of hard to defy 'cause it's what we feel most personally, what we feel and see and undergo every day, no matter whether it's playing music or walking down the street - this impressed attitude all the time, and it stinks.

Todd: And it's not like when we started playing together we said, "Okay, let's write a song about rape, let's write a song about sexism in the scene, and let's write a song about physically abusive relationships." There are just issues that have come up that we've dealt with personally, whether it's happened to us or to our friends. We've dealt with it and we're very passionate about it and decided to write about it. It's not like we sat around and decided that we needed to have songs about these particular issues. It just so happens that we're really affected by them. How could we not help but write about it? How could we help to not see it, talk about it?

MRR: Do you all write lyrics?

All: Yeah.

Adrienne: It's weird because most of the lyrics that I write usually are the ones that aren't about those kinds of issues. Todd's written "Violent Tongue," which isn't, but I have an-

other outlet for that, so I use SPITBOY as something to express my feelings about things that I am really moved by.

Paula: Mine have been focused on a lot of different women's issues. I remember when we were first talking about getting the band together, I had some things in my head that I really wanted to write down. The first song that I wrote was definitely about women's issues. It was "The Threat." And then Adrienne and I moved on to "Moral Casualty," which deals more with gender roles and expectations and where we get that from. The whole political analysis that comes down from that.

Todd: I remember when people would describe us and someone said to me, "Yeah, I was telling so and so about your band and I was saying yeah, you've got songs about rape" and it was like, we didn't even have a song about rape, not until two months ago. People assume that because we're all women and since we do take a strong stand on sexism that we automatically have a song about rape. Now we do, but people make those assumptions.

MRR: The hard stance that you take on women's issues seems like it's directed more at men, so what responsibility do you think that women have in keeping up those barriers? Are your songs directed to make women think about what they do to keep a cycle going?

Karin: I really think so. The song that I completely wrote lyric-wise is "Sexism Impressed." I try to describe how just too many people sit complacently and take this shit. They don't try to rise above it or try to look for an outlet against the oppression that we feel. I really hope that women and men can get something out of it. I'm not trying to define a particular audience.

Adrienne: I think that it just comes down to it just being people. Any person, male or female, hopefully reading our lyrics will get a different perspective on something whether it is rape or whether it is a song like "Moral Casualty." It's not just like, oh, all you men had better learn a lesson because that's a bullshit attitude to take. It's like people, myself included, need to keep learning. That's what I hope happens.

Paula: We try to focus on the plural. We or us. We're all involved with these issues and try not to direct it at being the fault of men. There are different things that we all do that play into the cycle. I know that I have learned so much about myself and the different things that I say and words like "bitch." I find that totally offensive now. I used to use that word all the time.

MRR: Do you live up to what you talk about in your own relationships and in your own dealings with friends and with male friends? Do you find yourself doing the things that you sing about that you want to change, or have you already dealt with that and are you now trying to educate other

people about it now that you've realized it?

Adrienne: A lot of times it's things that you grow towards. Something like "Interdependency" is really personal to me, and it's an idea that I want to reach. Just because I'm singing about it doesn't mean that I've reached it yet. It's just a goal. But I'm not ever saying that I'm perfect. Just because we're singing about it doesn't mean that we're saying, "Well, we do this one hundred percent and we're not sexist and we're not idiots." We're human.

MRR: A lot of the lyrics that do deal with women's issues come from a perspective of being like kind of angry or frustrated or feeling isolated. Those again are human feelings, but there is an element of saying, "This is how sexism makes us feel," and are you saying that you want people to think about that or do you want men to think about that?

Paula: We want everyone to think about it.

Todd: We think about it. I think about it all the time and I completely try to change things that I do and words that I use and the way I talk and the way I treat people. I really feel that it is very important to try your hardest to live up to what you're singing about.

Paula: The things that we're singing about are things that - as a band or individually - I need to follow through on what I'm singing or what I'm saying or what I'm presenting because if I don't then people will question everything else that we're doing or what we're saying as people. I do feel that we're human and that we're not perfect, but I think that the things that we do sing about and that we write about mean a lot to us and that hopefully we are striving in that direction. I don't feel like we can say, "Oh, we're here 'cause we've done it, now get your shit together."

Karin: I really try to impress upon women the conditioned elements that so many of us are under - by talking to someone who has very traditional views - I try to show them that there's a way not to fall into that same sort of replication of the past where women do these certain things and men do these things, to overcome those gender-role attributes.

Todd: Yeah, and I think we work really hard to try to educate or whatever... for men and for women. We're not just pointing fingers at men. But we're saying to all genders... both genders!

Karin: All seven. (laughter)

Todd: ...that these are the stereotypes. This is what you're expected to live up to and that's bullshit. It's total bullshit for men and it's bullshit for women, too. I think another really important thing that we try to do, like Karin wrote in "Sexism Impressed," is to let people know that you can confront it. You can say something. You have a voice. You don't have to, whether you're a man or you're a woman, sit back and take it.

MRR: There were a couple of things that I was wondering in terms of the way these topics are approached in your lyrics in that 1) there's decidedly no humor involved in this and a criticism can be made and has been made about a lot of political bands in the past that it clubs people over the head in a way that it's not going to have the desired effect, and that it might actually make people turn away. The other aspect is that there seems to be a quality in a lot of the songs that "we're victims, we're victims, we're victims, we're victims." Is that something that you would agree to or not agree to, or that now you have to get it out of your system, or is it a stage or is that total bullshit?

Karin: I think that first of all, the thing about the humor is that there isn't very much funny stuff that we're talking about and we don't take any of this as a joke. We don't take sexism as a joke, and we don't take any of that attitude as a joke. We find it really offensive when people try to make jokes about this kind of stuff. It's just too serious.

MRR: In other words, if you're doing it just to express yourself then any way that you're doing it is fine. If you're doing it to have an impact and get other people to think or whatever, do you think that this is the way to go?

Adrienne: I don't think it's conscious that we go, "Let's write very serious songs about very serious issues." The things that make us feel

very passionate or very upset or very angry or very hurt is what we're going to write about. So far I haven't been able to write a song about really happy things, I just can't do it. Maybe some day I will when I feel very passionate about the good things that happen to me, but the need to express the painful side and my angry side is more prevalent right now.

Paula: That's a really good point, though, is how much we're fed in our society about being a victim and not being a survivor and how to change that around. "The Threat" starts from the stance of a victim but ends on a note of "now with all of those who care we're going to hopefully change this thing." And I think that's really important not to get stuck in the role of a victim. The message has got to be empowering.

Todd: I do think that the ends of the songs bring you back up. Now that we have this knowledge and we've talked about it and bonded together, we're going to do try to do something about it.

Paula: My whole energy in the band or wanting to be in the band or needing to be in the band is to express myself. I really want to talk to other people about the way I feel and I wonder what other people are thinking about these issues and I want to get some communication going. This is another outlet to start changing things and bring them to the surface.

Adrienne: I remember when I wrote "Isolation Burns," which is about feeling really distant from your friends or whoever, it's like... I wrote the song because I wanted so badly for someone to come up to me and go, "Wow, you've

felt that alone? I have too." And to realize that I am not that alone. I remember that Paula, right after I wrote it, would say that she'd walk around and she was feeling bad and she'd sing part of the lyrics and hear them in her head. I remember just thinking, wow, that's really cool because I wrote this song from a very painful perspective of just feeling really alone and I needed to express it but I also needed to hear back from somebody saying, "Yeah, I've felt that down."

MRR: It's interesting because you were talking about how that song was more about not having friends or feeling isolated from not having friends, and the way I took it was that you felt that way because of sexist attitudes.

Adrienne: That's really weird!

Paula: Do you think a lot of people look at it that way?

MRR: I don't know.

Paula: Maybe just because we're all females in a band. It's an assumption. It would be interesting to know that if somebody didn't know that we were women and we had Adrienne's voice turned down to a really heavy bass sound and had never seen pictures of us and had never known what we looked like and didn't know anything about the band, if they would then think that it was about women or about sexism.

MRR: Talk about the name of the band, there's a really interesting story behind it that you told me. Could you retell it?

Paula: Well, the legend originally comes from an Eskimo tale out of a book called *Copper Woman*. It's about a woman who is on an island and she is feeling very alone and very isolated and she starts to cry and feels that she is going to be alone forever. She's crying and crying and all this snot and mucus and tears are coming out of her. She looks down in her hands and is disgusted by what she sees and it makes her more upset.

Todd: She tries to cover it up.

Paula: So she's really disgusted by what is in her hands and her gods speak down to her and tell her to believe in what she has and that it's part of her body and that what comes out of her body is natural.

Karin: And beautiful.

Paula: In return from this new belief...

Adrienne: A boy is formed out of the stuff in her hands and that's why he's called Spitboy. And it's her companion.

Paula: It's interesting because it has different meanings in the band. I know for me that when I first heard the story I really liked it and I focused on the point of her feeling good about her body and feeling good about what comes out of her and not being ashamed of it. Because it says in the story that she does feel ashamed and sort of demoralized, and I think that in this culture that is very much pushed on us. The whole objectification of women. And put this up in your vagina to make you smell better. All kinds of things. Wear deodorant, shave your underarms, shave your legs. All those kind of things that change your body and cover it up. I think that it's really neat then to get this whole different



perspective from this different culture that says your body is great. In this culture they actually celebrate a woman's period. It's sacred. It's just really interesting.

Todd: Let's have a celebration for me then, 'cause my period just started.

Paula: I feel that I sort of fight against it too in myself and that I feel fine now about the things

Paula: We had a meeting before hand that we'd agree on these particular things.

Adrienne: Just hold it all back until later. Paula, you agree with me on this and I'll agree with you.

Todd: I'll give you a pack of gum and some cigarettes if you just say this one thing.

MRR: Obviously it's been an experi-

ence that's been very productive within the band. Have you felt that good of an impact as you have amongst yourselves with the rest of the world?

Karin: I really think so. For one, I think the whole band idea has never been extremely deliberate in everything that we've

done. We never set down any rules about what we were going to do or what we were going to accomplish. I'm amazed that we've recorded twice because I never had any expectations about any of this. Maybe that is in itself really empowering. Not just these people that I'm working with, but what we have accomplished in the time we have accomplished it. I'm still just kind of blown away by it. I don't think that I know how to play guitar and yet I can hear some stuff that I've done and know that I must know something. That's amazing to me. I don't understand it all. We went on this mini-tour last summer and the feedback that we got was really, really positive. There were some really tense situations that we encountered that were often sexist based, but maybe even that was empowering. Adrienne: Yeah, because it kind of pulled us all

together.

Paula: It challenged us on how we deal with stuff because it is reality. We are going to have people yelling stuff like the guy who yelled, "Spread your legs or play. If you're real women that's what you'll do." It really challenges us. For me, just kind of sitting back and going, okay, how do I deal with this in a positive way without alienating people and without pointing fingers or segregating people? And how do we empower ourselves from it?

MRR: How did you deal with that?

Adrienne: Todd threw her drumsticks.

Todd: I totally lost it. I was totally screaming at the guy. I jumped over my floor tom and threw my drumsticks and I was shaking and almost crying. I was so upset. I was asking who said that, I can't believe you

The Threat

Now my anger and fear has new meaning.

As my power grows stronger with those who care.

It's finally time to stop all the violence time for us to take back the night.

about myself and I think it's more of a building of self-esteem.

Adrienne: Paula starts running around showing her natural parts to everybody.

Todd: I really like using the name and talking about it because people always ask us what it means. It shows other people and us that other cultures value those things and this culture does not. Our culture makes women feel ashamed or feel grossed out or think that their vaginas smell gross or that it's really disgusting that we bleed once a month. And that's terrible because these are natural processes that our body goes through to clean itself. It's natural and totally... what's the word?

Karin: It's life affirming.

Todd: It's a totally necessary function that helps us to live.

Adrienne: I remember that when I first heard the legend the perspective that I took is about how it's Eve from Adam's rib and this legend is a total reversal from that. The boy is created from the woman's bodily fluids. I think that that's really cool too.

Karin: ... placing more emphasis on a different gender, because so much of what we're fed here is very patriarchal and very man based so it's kind of an interesting perspective.

MRR: It's obvious that you all enforce each other. Reinforce each other.

Karin: Only during interviews. (laughter)

Adrienne: We fight terribly outside of this!

Todd: That's not true!

Isolation Burns

Distancing-moving further away

the burn of isolation begins my mind's decay.

Disconnected-lost grip on reality

the burn of isolation destroys my sanity.

Drugs don't provide a way to deal with the pain.

Arms holding me at night couldn't begin to contain.

This burned out shell that I have become as my isolation and I slowly turn into one.



From the time of birth, we are all manufactured like products by society for society.

The human species must realize the capability to seize control of individuality and resist the expectations and stereotypes that are forced upon us in everyday life.

said that. I had Neil and Phil and Kevin from PAXSTON QUIGGLY and everyone in the band chasing me saying, "Todd, Todd, these guys are really dangerous. Don't even talk to them, come over here, they're really drunk. You don't want to get in his face." You want to talk about it and confront the situation but you don't want to get in their face and get into a potentially dangerous situation.

Adrienne: These guys were like the killing type. One guy was on "America's Most Wanted."

Karin: And we had to deal with them face-to-face about really personal and then public things. We stopped playing because there was all this violence going on. And obviously it was like our civic duty to stop and to not be the soundtrack to their violence. And when we did stop and we got that comment it was so... I don't know. It was so inhumane or something. I just felt so empty inside about what I was doing and then I said, wait a minute, maybe because I'm doing all of this it's threatening to this person or maybe I am making a difference because this person is reacting so violently to what we're doing. Not maybe violently because he didn't hit us but violently in a verbal way.

Paula: To me, I was really frustrated when I first heard the comment. We had played maybe two songs before we were told that we had to stop. This guy didn't even hear what we had to say. Adrienne goes around and passes out lyric sheets before we play and this guy has seen one or gotten one or maybe somebody that he was with did and he didn't even care what we were doing. His thing being there was that this music was going and it was a little bit fast and so it was for him to run around and have a good time, and we were destroying his good time by not playing into it. Then after that, he had come up and talked to me and said that he really wanted to talk to our drummer. I said, "You know what, I don't think that she really wants to talk to you right now because she's pretty upset with what you said." And he just made some comment like, "Well, you're up on a stage, you've got to expect that. You guys are women and you have to expect to get hassled." I don't think that we have to expect that. And then he said that if you don't like what you see outside that you should stay in your house and hide behind the curtains and I turned around and said, "You know what? That's exactly why I'm out here because I don't want to stay in the house anymore and I don't want to see this crap going on. I want to change it!"

Adrienne: I remember talking to him and he was saying if you'd kept playing maybe you could have changed my mind or done something. Right after he'd said that he started saying, "You need to go suck some pussy." Right after telling me that I could have changed his mind and that he was open minded and that he could have learned - boom! - his fucked up attitude again.

Todd: He wasn't there to hear lyrics, he wasn't there to hear anybody's lyrics. He was just there to drink and listen to hard, fast music so he could dance around to it.

Adrienne: We also had an incident in Petaluma where someone yelled, "Nice butt" to me in between songs and it was cool because...



well, it wasn't cool that he said it, what was cool was that we stopped and we didn't just go, hey, that sucks, don't say that kind of thing, but all of us had something to say. I felt really supported by everybody in the band because he'd yelled it at me, but everybody said something. After we were done playing I took him aside, which is the way I prefer to deal with things, and just talked to him on a personal level. I told him that it hurt that he would say something like that to me and that it put me on the spot and made me uncomfortable.

Todd: I made the point when we stopped playing that we are up there to play music and to express ourselves. We're not up there so you can relate to us in a sexual way. If you find one of us attractive, fine, but it's like... to violate that and to humiliate us is something totally different.

Paula: You know what was really empowering about those two experiences in Petaluma and in Albuquerque is that the majority of those people were coming up to us and talking to us. At the Petaluma show when the guy said, "Nice butt" and Adrienne said, "I can't believe you would say that to me. I am not up here prancing around so you can enjoy the way I look. I'm up here to say what I have to say." The crowd really clapped and they were really supportive of it.

Todd: In Albuquerque, after that horrid experience we had a really empowering, really wonderful experience. Jessie, the man who put on the show...

Karin: Did us. Just kidding.

Paula: Karin!

Karin: I just thought that would be really funny in there. After that we had a really empowering experience. There's this guy Jessie... I'm totally kidding.

Adrienne: I'm not editing any of this at all.

Todd: Jessie took us all into his bedroom...

Karin: PAXSTON QUIGGLY came along...

Todd: And PAXSTON QUIGGLY, who we're married to, and Jessie sat in his bedroom and

he was giving us our money.

Adrienne: For our services...

Todd: You guys, this is awful! So, he was giving us our money for playing the show, for playing our musical instruments...

Karin: Our sex show.

Todd: He sat us all down and he said that before he divided the money that he wanted us to know that he'd been putting shows on for years and that this kind of shit happened all the time, that these people always come to shows and ruin things for everybody, start violent pits, start fights, start pushing people around. He said that no one had ever confronted it and he started crying. It was so amazing. It was his last show that he was putting on before he moved to New York and he just wanted to thank us because he felt that finally he had made some kind of difference. Finally he felt like he'd reached people. That we'd reached so many people. Maybe not those guys but so many other people and it meant so much to him.

Adrienne: And he said that it was one of the best shows he'd ever put on. We were like, that was a ruined evening, it totally sucked, and he was just like, no, that was one of the best shows.

Todd: He said it wasn't a bad night. It made us all look at it in a different way.

MRR: Do you feel that locally you are preaching to the converted?

Karin: No, oh my gosh no. Before I want to address that, I just want to say that the situation in Petaluma with the butt thing - I think that hopefully an example was set. Too often that is a real complimentary sort of thing. Nice butt. I think that so many people, whether it's men or women, don't know someone and they see some physical attribute that they just want to eat up (at this point everyone started laughing). But we stopped it right there and just really tried to show that this isn't a compliment. That we were being objectified. Adrienne was being completely objectified. She was just a butt.

Adrienne: It made me not want to turn around! I'm just on this stage going, somebody give me a long jacket! Please!

Paula: I don't think we're preaching to the converted even when somebody doesn't say something. But when it is blatant, and put at us while we're on stage and we have to deal with it in a split second, it's just really mind blowing. Yeah, this is why we're out here and it really happens.

Adrienne: Sometimes we'll play a punk show, especially a Gilman show, and it might feel more like preaching to the converted because everyone there has read lots of different lyrics. But we played a show at a college co-op and I was really intimidated facing that kind of attitude. We made lots of lyrics sheets and handed them out and I'd walk up to people that I didn't know and ask if they'd like a lyric sheet and people were just like, "No." It was weird. It's just a piece of paper, you can take it home or give it to somebody else. But I do feel that we try to reach out to other people.

Karin: I've always had a problem with that whole concept of "preaching to the converted" because I feel that it would be easy to think that the converted are the people who are going to your shows all the time. That those people are punks and so they are trying to live a life that is a little bit different from what the mainstream is and hopefully very different to

whatever degree they want. But, within that scene there is so much disparity and so many different ideas coming from each individual. I don't think that anyone can be like one sort of specimen with all the same thoughts and everyone has reached the same perspective on sexism or on racism or on war crimes or whatever the topic is, and I think that because of that I don't think you could ever preach to the converted. I know that certain bands probably are associated with that. I feel that there's just so much that you can learn and can communicate and continue to learn and communicate. The bands, too. We learn from the reactions of the audience and it can never be the same. The lyrics might not change but hopefully the emotions are maybe going to be different every time we sing something. If we can just relay that to the next person in line, which is the audience, I just don't see it as preaching to the converted.

Adrienne: That whole idea of preaching to the converted means that there's this group of people that are converted and they're all set and they know everything and they don't have

and how do I say this and try to reach this person, because I think that it is really hard unless there's some kind of action that shows that they're sexist.

MRR: Most people have really internalized ways of relating to each other that are pretty sexist. How are you going to challenge that?

Adrienne: A lot of times I feel that we can present these ideas and we can say how we feel about things, but ultimately it's up to that person. I can't come up to somebody and go, well, this is how I feel about what you're doing and you better change it. That person has got to take responsibility for their actions and if they feel for their whole life that their actions and their ideas are fine and dandy and great, then they've lived their life the way they want to. I can't say that that's wrong. It might be wrong for me and it might not be where I'm coming from and I might not want to have those attitudes, but I can't change that if that person is happy with what they're doing.

Todd: We're not going to reach every single person at a show and not everyone is going to come to see us and want to hear what we have to say. It's not like that. But we're expressing ourselves because we want to get this stuff out. We want to play music.

Adrienne: We need to

cool because I don't think that there are very many role models for women in the punk scene or maybe in any music scene. It's very male dominated, and there's not as much incentive. When things go awry with the audience, people are like, "You've got to expect that. You're women and you're putting yourself up there and you're going to be on the spot," and it's like, fuck that. I just want to try to break that down and say look, we don't have to expect anything just because we're women trying to express ourselves in a certain way. I just think that's stupid.

Adrienne: I think it's totally cool that they're out doing things and I think that that in itself is a really cool thing. Seeing anybody in a band, or putting out a magazine, or doing something and motivating themselves and hopefully other people.

Karin: In general a lot of bands aren't taking a strong stance on any sexual issues. People are really wishy washy and they always try to push something off on somebody else so that they aren't on the spot. Maybe the importance in what we're doing is that we are taking a stance and we're standing behind that stance as a band and we're trying to as individuals. For me, I think that that is really important now. It's definitely not just a stage. I've reached a point in my life where I don't want to just sit

anything else to learn. And nobody is like that. Everybody has stuff to learn for the rest of their lives. They can keep learning and keep growing, hopefully in the direction that they want to go.

MRR: I guess that I'm wondering, those people that are the most extreme, like that person in Albuquerque, will react. Being a punk band don't you want to get people to react? It might be easy to get rednecks to react but how about the average person who isn't that extreme but has a lot of sexist attitudes or whatever and isn't going to yell at you.

Karin: Those are obviously the trickier ones to reach.

MRR: Those are the majority.

Paula: That's why we do things like pass out lyric sheets.

Adrienne: That's always really important. I always try to make the point of saying that we have lyric sheets up front and if you didn't get

MRR: Have you all listened to other bands that are all females? Everything from BABES IN TOYLAND to L7. Do you feel any affinity with those bands in general even if they aren't ideological per se or political per se. For instance, L7, do you think there's anything that they're doing that is liberating or are they a step backwards?

Adrienne: I don't know if I feel comfortable talking about specific bands and saying that they do this right or they do this wrong because they're doing what they want to do. I personally don't feel comfortable sitting there going, well, we don't like this about this band and I don't like this about that band because it's what they want to do.

Karin: I'm familiar with what some women bands are doing and I think that some of them are really rockin' out and that's really totally

back and watch things happen and not feel like I'm part of trying to make a change.

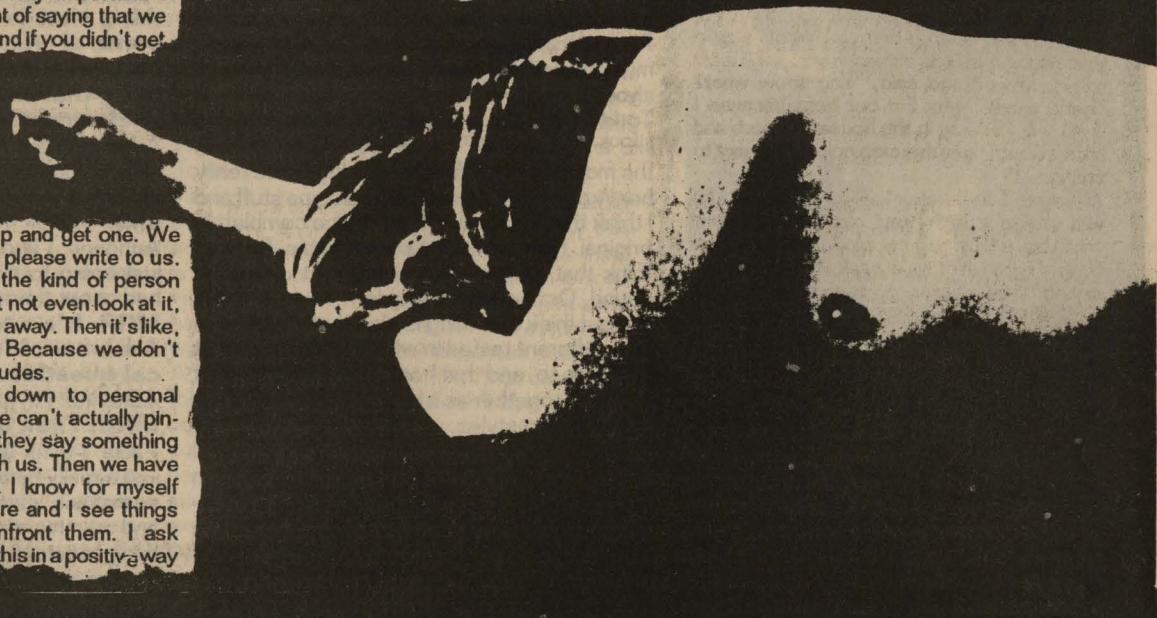
Adrienne: It doesn't have to do with the gender involved of the people who are doing it.

MRR: But there's a dynamic that is placed within an all-female band that is obviously going to be different from an all-male band.

Adrienne: I can understand that but if I have a problem with something that a particular band is doing then if it's a strong enough feeling, I'll come up to them and say that I don't like it. I'll want to take it to the level of talking to them in particular and I don't feel that this is the place where I want to air if I have a problem with somebody. If a band is doing something that I like I come up to them and I say, wow, your lyrics really gripped me or your music moved me and I appreciated that so much.

one, then please come up and get one. We have a P.O. Box on it so please write to us. What you're saying and the kind of person you're talking about might not even look at it, might throw the lyric sheet away. Then it's like, how do we reach them? Because we don't know who has those attitudes.

Paula: I think it comes down to personal interactions. As a band we can't actually pinpoint that person unless they say something to us or communicate with us. Then we have to say things individually. I know for myself anyway when I'm out there and I see things happen I go up and confront them. I ask myself, how do I go about this in a positive way





MRR: But aren't there any bands that you blatantly have a problem with that you talk about? I don't know, there are obviously really, really sexist bands and you're not going to be confrontational about that?

Adrienne: But the thing is we are confrontational with them.

MRR: Yeah, but you aren't going to go

meet a lot of these bands. You aren't going to get a chance to go tell L7 what you think of them or their music. Are you going to get a chance to talk to SCREWDRIVER about their music? I don't know, I'll drop the question but it kind of surprises me. Let's talk about the music a bit. How would you say you're different?

Todd: Some of the bands that I've heard that have women in them or that are all women are kind of rock oriented. More rock'n'roll. Or lighter or slower. Like early GO GO's or whatever. It's either really raunchy rock or just kind of jangly, bubbly KAMALA AND THE KARNIVORES stuff. And I can say that because I was in that band.

MRR: When I think of current all-female bands there seems to be a certain similarity in sound. Kind of slow-to-medium pace, very garagey kind of sound.

Karin: Is that what we are to you? Do you think that we sound like someone like BABES IN TOYLAND?

MRR: No, actually I did think in some ways you sounded like L7.

Todd: Really? Wow.

MRR: On a certain kind of level. Somebody else said FUGAZI. Is there such a thing as women punk music? Just music?

Adrienne: I've never thought about that. Maybe there is and it's hard to think and it's really hard to pinpoint.

MRR: Do women dance to a different drummer? Is that the expression?

Karin: That would be like hearing things in a different way and then trying to apply... I don't even know how we make music. It's really weird. I don't know what there is that we do that makes it all comes together.

Adrienne: Have we been socialized as women in a different way to like play and listen and hear music or something?

Karin: But then you said FUGAZI and that's an example where there's no female in their membership.

MRR: Do you think you're music is entirely yours?

Paula: I think it is. We just sort of work on the music together more than work on a style or shoot for a style.

Todd: I think it's completely hard to not sound like anybody else. There are seven notes in the music family. We're all playing these really heavy chords and this punk rock type stuff and I think that it's really difficult to be completely original. I just think that's impossible. But I do think that we do have some sort of unique sound. Or I hope that we do.

Karin: I think one thing is also that we all have very different tastes in what we like and what we listen to, and that hopefully shows in what we bring together as a band. I think maybe we add our own styles.

Paula: I kind of wanted to get back to the band issues. I was thinking about it a little bit, and I'm not sure exactly where the question was directed, but I'm just sort of thinking about the whole issue of other bands and what they're doing. I'm not sure publicly how to go about

doing that, but I'm thinking that in general in my head if a band has done something that as a band we do confront them. But I think that bands like L7 or BABES IN TOYLAND - how do we associate with them?

MRR: Yeah, I was wondering if you had a common affinity with them on some level.

Paula: Or criticisms of them? I think that mostly the criticism that I would have of them would come down to my own style. The only other band I can think of is TRIBE 8, and I don't know if everybody else in the band wants to make this public in the interview, but I want to talk about it. I feel for one that what other bands are doing, even if they're not writing about the kind of things that we write about and aren't focused on certain issues that we might be focused on, maybe they're doing the things that they want to do as a band or as people and they might have totally different ideas and goals than what we have as people. Or as a band. And so I don't try to tell them that they should be writing about this: "You're women so this is what you should be focused on. You're men so this is what you should focus on." I don't feel like I do that for any of those bands. I feel that - and this has been argued among different theories and different ideas and why this happens - but to me, I feel that L7 is very much a rock'n'roll type attitude kind of band and I feel that when they play they're very much concerned about the money and their performance and this attitude of "Oh, get me this and roadie, get me this" and snapping the fingers. Just little things like that. That kind of really turned me off. I had previously liked their music. And then when we played with them and had to deal with that whole issue of money. It went from "Smell the Magic" to smell the money. It kind of got me down. I had expectations 'cause I'd listened to their music and they were in the punk scene and I thought they would be a certain way. But they're on their own road. And a very different road as far as what we're on.

MRR: They could be described as a female cock rock band. If that is an appropriate description, is that something that is valid? From a political point of view, or at least a shared political point of view, is that something that is a step forward or a step backwards?

Adrienne: But it's their steps, it's what they have to do.

MRR: It sounds like a bunch of hippy shit.

Adrienne: I know, but I really feel like you're just trying to push us into saying something bad about them or about their band.

MRR: It's a totally political question, Adrienne. It's a totally fucking political question.

Adrienne: I'm just feeling really pushed.

MRR: Then don't answer it.

Paula: I think that I, myself, personally - it's just a really hard question. Call me on it if I say something 'cause I'm just going to go ahead and say this stuff anyway. The whole gender thing comes to mind and I think, okay, because they're women am I expecting them to do

something different than what men are doing or is that just sort of my own thing in my head? Because they are playing rock'n'roll style and they are very much up there doing what men do but they're women doing it. And maybe it's only because I've seen just so many male role models doing this type of music and style of an attitude and I haven't seen too many women doing it. I want to do what I want to do and I don't feel that I have to follow any type of male role model. Just as much as I don't have to follow any kind of female role model. There aren't as many women out there doing stuff and I totally respect those who are getting up there and doing something. When TRIBE 8 gets on stage, and we've had this talk amongst ourselves – it's just really hard because I don't want to just concentrate on female bands either – when TRIBE 8 plays, they get on stage and they're very open about their sexuality, which is great that they can get up there and do that. I don't feel as comfortable doing that myself. I totally respect them for doing that, but at the same time I don't think that it's fair and that it's very respectful for the singer to shove her crotch into somebody's face or shove her tit into somebody's face, and I don't appreciate that when a man does that on stage like THE DWARVES. I get totally disgusted and totally offended when THE DWARVES get up there and the singer comes out with his penis hanging out and then jumps on someone and starts dry humping them. It happened to a friend of mine at a show. And that is totally offensive and I don't think that it's right for either a man or a woman to do that. It's fine to express your sexuality if you don't impress it upon somebody else.

Karin: It's really, really difficult not to have a double standard because as women we've felt the oppression that we've been under for so long and have been forced fed all these images and the way that we're supposed to be. You want to retaliate against that and it's real easy to fall into what the men are doing. Yeah, they're going to be macho and they're going to be this "cock rock" as you mentioned, and it's hard not to do that because that's the easy way out. All the rules have been laid out. You can look at THE DWARVES and say, "Well, I want to do that because the singer's doing it and he can get away with it, and I'm a woman so it's going to be even cooler to do that," because not too many women are ever in a position to be able to do this. But I think that completely perpetuates the cycle of sexism.

MRR: Women imitating men and their fucked up attitudes.

Karin: Exactly. And those are the criticisms that I have with bands, whether it's men or women.

Paula: There are other bands who are trying to get out of that cycle. And they think, okay, what do I want to do as an individual and not do as I've been taught and what I've been fed.

Todd: One thing that I think I've had to work on personally, when I was younger, was to learn to relate to men, to guys, in a non-physical way and not always in a sexual way. And one thing that women learn is that we can only be with men in a relationship. We can never just be

friends. And so in turn we only relate to men on a sexual level. So when I see bands with women in them who are just relating to the crowd in a sexual way that bothers me. I feel that that is an expectation of us. That we have to be sexual. That's our role. To be an object for somebody, somebody's fantasy. And I don't like that at all. That's a step back. I am very proud of my sexuality and I think of myself as a very sexual person, but I don't just relate to everybody in just that way.

Paula: And it's really hard to try to break out of that cycle because that's what you're fed around you everywhere. All of us. It's all about breaking out of that. Challenging yourself.

MRR: What were you going to say about TOTAL FUCKED?

Todd: That's where the song "Ultimate Violations" was born from.

Paula: It's not about them. It's about a situation that involved them. We played one of our first few shows out at Dolores Park in San Francisco and played with the band TOTAL FUCKED. Adrienne had seen a sticker that her friend had shown her and the sticker had a picture of a woman lying naked on the ground and this guy was fucking her from behind with a gun at her head. The singer had drawn the picture. It basically said Total Fucked on it. Do you want to talk about how you confronted them on it?

Adrienne: Basically, I asked one of the guys about the sticker and he said, "Well, I'm not for rape and I'm not against it. I'm just the guitarist." All of them just seemed to have this attitude of, "Well, it's just a sticker. It's just a joke."

Paula: We discussed it amongst ourselves and with our friends and said, "Did you see that sticker at the show that we played? Did you see what these guys were putting out?" Then they ended up getting scheduled on a bill with us at Gilman Street. We wanted to say something about the sticker and wanted to make it public, so Adrienne wrote up a flyer. The way she did it was really respectful because it made more focus on the concept of what was happening and not so much on the people in the band. It was more like you put out this idea and we don't agree with this it. And we're going to challenge you on it. A lot of our friends said, "Oh, this is a joke. The sticker is just a joke. They're not serious about it. It isn't a rape sticker." And we were like, hey, it's not a joke. We don't think it's funny.

Todd: You can't make jokes about rape.

Paula: It's just not any different than that other shit that we're fed. The man on top of this woman. I saw it as being this dominate thing and this is how you treat women. It's total violence against women. And just being used as this object. It's obvious that that's what she was. She wasn't a part of what was going on. Adrienne: So I made this flyer that described the sticker because we weren't able to get a copy of it. I'd interviewed a rape victim like a year ago and I just put a clip of what had happened to her after the description of the sticker. At the bottom of it I wrote, "Somebody explain the joke to me. Somebody tell me why this is funny." And we handed that out to people. I stood at the door and while TOTAL

FUCKED was playing I gave it to people and said, "Please read this."

Paula: We were trying to challenge people's thinking in a sense about that idea and about how maybe some people would just stand back and blow it off or maybe not think twice about a different message that somebody else might have gotten. That was sort of the goal behind what we were doing. In a sense we were trying to challenge the person who had drawn this sticker to say, "You didn't see this as being offensive and maybe you didn't see it as being a pro-rape sticker, but you know what, that's totally what I see it as," and it doesn't look any different than what I've seen on the billboards and what I've seen on TV.

Karin: And not only the band, but also the people who were saying, "Oh come on, lighten up, it's just a joke. Don't take this so seriously." Because by having the back up that you





had with the quote from the rape victim that really showed that a line drawing of the same depiction is just as wrong or just as hurting as the statement from the woman who was actually raped. There is an association.

Adrienne: One point that we made that night that I feel is really important was that they have the right to say whatever they want. Anybody, anywhere, whether you're racist, sexist, homophobic... you have the right to say what you want. But we have the right, I have the right, to react. These bands that we were talking about earlier, they have the right to do whatever the fuck they want. If they want to be rock stars, if they want to get on stage and be sexual, to say whatever they want. There's nothing wrong with them doing what they want to do. But I have the right to have an opinion, and to not agree with it. TOTAL FUCKED have the right to put out a sticker like that. And we also have the right to react.

Todd: But I'd hope that they'd see our perspective and maybe read what the rape victim had to say and think about it. I'd hope that they would think about it and go, "Yeah, maybe this was going a little too far, maybe this isn't so funny."

MRR: I've sort of run out of any other possible questions, but are there any other areas that you all feel like you drastically overlooked here?

Adrienne: I think it's really important to us to communicate, and if someone agrees or disagrees with what we've said in this interview it would be great to get a different perspective. And I think that that's really important. That's the whole reason that we're doing this. To get that feedback.

Karin: That interaction is exactly what it takes

to keep your thinking going and to help modify a thought or an idea that you have and take that into your whole perspective. That's how it all works.

Todd: As individuals, all of us are very good at communicating. We practice good communication with each other as a band and with our other personal relationships. Being able to talk to somebody and relate to yourself and be honest and not be defensive and be able to hear what somebody else is saying without jumping to conclusions or feeling attacked. I just think it's really important. Communication is so vital. Good communication. I don't think that in our society were taught to communicate and to be expressive.

MRR: Anything else?

Adrienne: I think we've sadly neglected our Third World country discussion.

Karin: That's our next 7".

Adrienne: Okay.

Karin: We're doing thematic 7" by the way. This one's on sexism. I'm just kidding.

Todd: I would like to say that we are pretty funny people.

Adrienne: We have really serious lyrics but in person we're really pretty funny. And we laugh a lot at practice and we're really silly.

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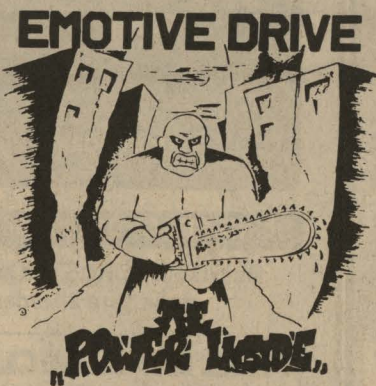
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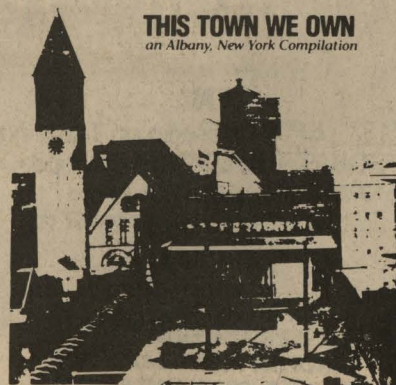
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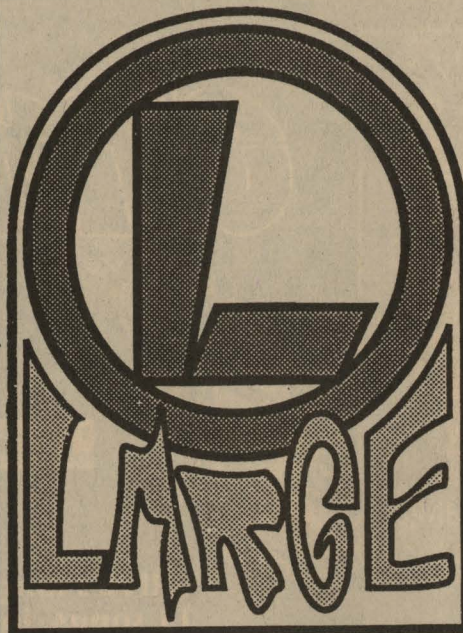
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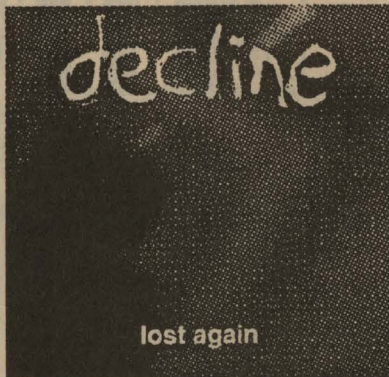


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THE CONSTITUTION OF THE UNITED STATES:

A COVENANT WITH DEATH AND AN AGREEMENT WITH HELL!

by Eric Wilson

That's what William Lloyd Garrison called it as he burned a copy at a public meeting on the Fourth of July, 1854. Garrison was a real punk of the nineteenth century, whose radical antislavery newspaper, *The Liberator*, so pissed off the Southern states that they passed laws making its possession or sale punishable by death (Garrison also supported socialism, women's rights, and vegetarianism).

But most Americans were just as outraged by Garrison's action as they are by flagburners today. The Constitution is so widely accepted by the American public that researchers say many people, when asked whether they approve of it, assume that the researcher must be joking, and often threaten to beat him up. Even on the political fringes of society, both the Communist Party and David Duke claim loyalty to the principles of the Constitution, and in the letters and columns of this very pillar of alternative journalism, you can often find contributors accusing their opponents of wanting to violate the Constitution, usually without any explanation of the nature of the alleged violation, and frequently revealing the author's own ignorance of Constitutional law.

This is an example of how the people of this country, which has historically been made up of splintered racial, class, and religious groups which all hate each other, can all share this remarkable faith in the Constitution. It's the secular equivalent of the Bible—almost everybody claims to love it, but almost nobody actually reads it. Polls show that most people believe the Constitution reflects their own personal beliefs to a much greater extent than it actually does. 22% of Americans eligible to vote can't name even one article of the Bill of Rights!

So what does it really matter? Well, if the Constitution is the equivalent of the Bible, what does that make its authors? The worship of the Constitution is invariably linked to the worship of the group of wealthy white men who wrote the thing, and the implicit acceptance by the public of their document has proven one of the most powerful weapons of the wealthy in their struggle to control the rest of us.

Like the rednecks I mentioned earlier, who threaten innocent sociologists for merely suggesting that it might be possible for someone not to approve of the Constitution, the mainstream media can be counted upon, whenever anyone suggests that the authors of the Constitution might have been inspired not only by lofty principles of justice and liberty, but by a desire to expand their already considerable wealth and power, to attack the critic as hysterically as a fundamentalist preacher reviewing an Annie Sprinkle performance.

For example, most academic historians agree that the best account of the writing of the Constitution is Charles Beard's *Economic Analysis of the Constitution*, published in 1913. Warren G. Harding published a review of that book with the charming title "Scavengers, Hyena-Like, Desecrate the Graves of the Dead Patriots we Revere". With a talent like that, Harding might have been signed to Combat Records if he'd been born later on. As it was, he went on to be elected President as a Republican and later was poisoned by his mistress... Like I said, those who study such things for a living have now come to agree more or less unanimously that Beard was right; but most Americans, then as now, would still agree with Harding.

But there's really no reason why the subject should be controversial at all, since the framers of the Constitution themselves were so outspoken about their views and motives. Any reader who considers him- or herself loyal to or respectful of the Constitution is hereby commanded to find a copy of *The Federalist Papers* (commonly available in school libraries) and carefully read (it's only about fifteen pages) *Paper #10*, by James Madison, another in the long list of total assholes who went on to become President. For those of you too lazy to go to the library, here are some of the most revealing quotes from this document: "Democracies...have ever been found incompatible with personal security or the rights of property." "The primary focus of any government is that the majority...must be rendered...unable to concert and carry into effect schemes of oppression." (The Constitution will) "refine and enlarge the public views by passing them through the medium of a chosen body of citizens".

The picture you get from reading this is pretty clear—these were members of the wealthy class, scared of the potential power of the poorer majority of the population—a population which had just pulled off a revolution against the most powerful empire in the world. A careful reader will see that the authors of the Constitution were very much

aware that they were more conservative than most Americans of the time, and that the democratic features of the Constitution are there, not because its authors believed in democracy, but because they knew they had to make some concessions to get the thing ratified.

The Constitution is not very democratic today, and was much less so when it was written. Originally, each State Legislature was allowed to set its own rules about who was an eligible voter—and since those Legislatures had been elected under pre-Revolutionary electoral laws which restricted the vote to large property holders, they generally chose to continue such restrictions under the new, “democratic” government.

The Constitution was also loaded down with what civics texts call “checks and balances”, designed to protect the establishment from the majority; for instance, the terms of officeholders are staggered, to prevent a wave of popular indignation from seizing control of the government at one election. As for amending the Constitution itself, all that takes is the consent of two-thirds of both Houses of Congress and three-fourths of the State Legislatures! In other words, nothing can possibly pass unless it's acceptable to a large majority of the powers that be.

The Constitution was very controversial when it first appeared, and the fight to ratify it was a close one. It proved to be one of the greatest victories in the history of the American ruling class. The document, written unabashedly by and for the benefit of that class, and almost certainly opposed at first by the majority, quickly became and has remained the focus of an attitude on the part of the mass public that can only be described through religious metaphor. It is the symbolic centerpiece of American society—and at the same time the justification for the dominant place of the ultra-rich in that society. The tendency toward uncritical worship of the Constitution exactly corresponds to the needs of the ruling class and is promoted through the Constitutionally protected stranglehold of that class upon the press and educational system.

The Constitution has historically served as both an institutional and ideological shield for the wealthiest, most reactionary elements in society. Although its “checks and balances” are powerful protections for the status quo against the democratic will of the majority, probably the worst effect of the Constitution is the spirit of unquestioning zombie-like worship that it inspires in the people, acting as a set of ideological blinders which restrict the range of political options to include only minor reforms of the status quo.

In the decades leading up to the Civil War, certain abolitionists, even more radical than Garrison, advocated violent revolution to overthrow slavery, claiming that even if the Constitution itself could be amended to outlaw slavery, the slaveholders would never give up their power peacefully. For daring to claim that wealthy Americans might ignore the results of democratic elections, these radicals were denounced by the mainstream “antislavery” movement (the people who didn't want to call themselves “abolitionists” because it sounded too radical—you know the type). They were right, of course—the moment a President who believed, even mildly, that slavery was wrong was elected, the Southern leaders, many of whose grandfathers had signed the Constitution, immediately threw it over and started the Civil War.

They were really, really stupid to do that—President Abraham Lincoln never had any intention of interfering with slavery where it was already legal. Only after the South lost the war was it possible to outlaw slavery—if the slave states had stayed in the Union, they could have taken advantage of the “checks and balances” to prevent abolition forever—or at least until the anti-slavers became as disrespectful of the Constitution as the slavers were!

And of course, the abolition of slavery did very little to help the former slaves, whose relationship to their former owners remained basically what it was before, only now it was described in the language of capitalism, as “employer-employee” rather than “owner-slave”.

This experience should be remembered as evidence that laws duly inscribed upon paper do not grant or protect rights—only the struggle of those who demand to exercise the rights can do that. One of the slogans Madison came up with to sell the Constitution to a suspicious public was that it would create a government “of laws, and not of men”. But we have to realize that this is impossible, because it is men and women who engage in the daily economic struggle for existence—laws only reflect the outcome of that struggle. Only then will we be able to talk about how we need to change society in terms of ordinary people taking command of their collective destiny from the bottom up, not of lawyers and bureaucrats wafting paper airplanes of “rights” from the top down.

Second Thoughts on the First Amendment

by Howard Zinn

Howard Zinn, America's most distinguished historians. Professor Zinn is a decorated World War II bombardier. He was an active figure in the civil rights and anti-Vietnam War movements. His seminal book, *A People's History of the United States*, is widely used in college and university classrooms throughout the country. Transcribed by David Barsamian of Alternative Radio.

One of the things that I got out of reading history was to begin to be disabused of this notion that that's what democracy is all about. The more history I read, the more it seemed very clear to me that whatever progress has been made in this country on various issues, whatever things have been done for people, whatever human rights have been gained, have not been gained through the calm deliberations of Congress or the wisdom of presidents or the ingenious decisions of the Supreme Court. Whatever progress has been made in this country has come because of the actions of ordinary people, of citizens, of social movements. Not from the Constitution. You think of whatever progress has been made in this country for economic justice. Obviously, not enough progress has been made for economic justice, looking around at this country. You have to look around. You have to walk through a whole city. If you walk through half a city you'll be mistaken. You have to walk through a whole city and you see the class structure in the United States, the hidden story of American prosperity. So obviously we haven't made a lot of progress, but we've made some progress. People worked 12 and 14 and 16 hours and six days a week and seven days a week and then at a certain point we did get it down to an eight-hour day for at least a lot of people. How was that done? It wasn't done through the Supreme Court. It wasn't done through Congress or through the President. There's nothing in the Constitution, an interesting thing about this much-touted Constitution. The Constitution doesn't say anything about economic rights, at least not for people. It has something about freedom of contract, which is not an economic right for people but for corporations, but the Constitution has nothing about the right of people to breathe fresh air or to live in a decent house or to have medical care or to make enough money or to work not too many hours. There isn't anything about that in the Constitution. Whatever was gained in that way for working people was gained through an enormously rich, complex history of labor struggles in this country.

This has been mostly ignored in the history books that have been written. When I was going through the history training process, being trained as a historian, you know, they snap a whip and hold up a book and you jump at it. I learned very little about labor history. Then I began to read on my own about labor history. I was interested because I had spent three years working in a shipyard and I thought, hey, that's what interests me. I saw what hadn't been told about labor history, what magnificent events had taken place, what struggles people had gone through, what sacrifices, what risks, what courage had been shown, what had been demonstrated about the possibilities of what human beings can do once they get together, what people had gone through and what drama there was. I wondered where is Hollywood. Talk about drama! Hollywood is struggling to get a bit of drama into some stupid movies and here were some of the great dramatic events in American history. It wasn't there in our culture, our books, our literature, on the screen. That's how whatever modicum of economic justice we have was gained.

What about the rights of women? Where is that in the Constitution? People have been struggling to get something into the Constitution about that, but there isn't. Whatever has been gained for women, and something has been gained for women in this country over the years, especially in this century and especially maybe in the last ten or fifteen years, but whatever has been gained has been gained through the struggles of women themselves. Emma Goldman made this very clear when they were campaigning at the beginning of the twentieth century for women's suffrage. She said, Look, I have nothing against women's suffrage. She didn't want to alienate too many people. She had already alienated almost everybody. She had seven friends left. She didn't want to alienate them. It's OK. It's good for women to vote. Men vote, sure, why shouldn't women vote? But look, don't kid yourself. The vote isn't going to get you much. Look what it's gotten men! She said whatever women get they're going to have to get through direct action against the circumstances of their oppression, against the situations that oppress them in the home, in the workplace, in the community. They're going to have to act *directly*. Forget about Constitutional amendments and law and this and that. They may follow, but they will follow, not lead.

This is the point I'm making about how things have happened, how things have changed, what progress has been made, is perhaps no more vividly illustrated than in the case of black people in this country. Yes, there is something in the Constitution. There was something in the Constitution. What there was in the Constitution was bad. It affirmed slavery. That's why William Lloyd Garrison and the New England Slavery Society went out to their annual picnic and Garrison held up a copy of the Constitution and held a match to it and burned the Constitution. They're getting excited about the flag? How would they like *that*—the Constitution. You remember guys used to burn their draft cards and politicians went apoplectic? What about burning the entire Constitution? He burned it because he said it's a covenant with hell.

Then finally, when they did amend the Constitution, and they didn't amend it just because Congress thought one day, hey, it would be good to have equal rights. The 13th, 14th, and 15th Amendments came after an enormous struggle. I'm not just talking about the Civil War. I'm talking about the struggle that preceded and took place during the Civil War, the anti-slavery movement. It was that movement that created the atmosphere in which slavery could be done away with. It was that movement that created the pressure that pushed Abraham Lincoln to write that rather piddling document called the Emancipation Proclamation. It was piddling. It had great moral force, but if you read the language of the Emancipation Proclamation, it was so meager. He said, I now declare the slaves free in all the areas where we can't enforce it. In all the parts of the country where we can enforce it, the parts that are fighting with us, you don't have to worry about your slaves. They're still around. But whatever happened then, the 13th Amendment, the 14th Amendment, resulted from the pressure of the anti-slavery movement, the atmosphere created by that enormous movement, which started out very small. And then when the 13th, 14th and 15th Amendments were passed and finally we had in the Constitution the obliteration of those terrible words that made it a proslavery document, finally we had in the Constitution's words about the equal protection of the laws and life, liberty, and so on. Property, yes, you can't leave that out. But when we had those noble words about equal protection of the laws, finally, and you can't deny people the right to vote on the basis of race, color or previous condition of servitude, there it was, powerful, finally. The states can't do this to anybody. And everybody knows it was ignored.

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For 100 years it was ignored. The 14th Amendment didn't take on any people rose up in the 1950s and 1960s in the South in mass movements in the hardest, toughest, most dangerous places for anybody to rise up anywhere. They created an excitement, an embarrassment to the national government that finally began to bring some changes. They made whatever words there were in the Constitution and the 14th Amendment have some meaning for the first time. That's what did it. Not the 14th Amendment. Not the Supreme Court. Some people date the civil rights movement from the 1954 decision of the Supreme Court, as if these nine guys suddenly looked at the 14th Amendment and said, hey, we haven't looked at this for a while. Maybe we ought to reconsider the 14th Amendment. Of course not. Aside from the fact that the cases would never come before them if black people in the South hadn't taken enormous risks to everything, including their lives, to bring those cases before the Supreme Court. But also, in 1954, the world was changing. We were in the Cold War and we were vying with the Soviet Union for the allegiance of the Third World and somebody discovered that the Third World is mostly nonwhite. It takes a while to discover that the world isn't mostly white. It's a shocking thing for white people to wake up one day and look at a map or statistics and find out, hey, we're a minority. The Supreme Court was very conscious that it would be a nice thing politically. I'm paraphrasing the Supreme Court, Attorney General Brownell, who argued as much before the Supreme Court when he asked the Supreme Court to do this: I think it would be helpful for us to have a nice, resounding statement about equality. But it was all that commotion that did it.

Then of course on the matter of foreign policy and the Constitution, the Constitution has a few things to say about foreign policy. That hardly means anything, as has become clearer and clearer. Who pays attention to the Constitution? Does the President pay attention to the Constitution? The Constitution says it's Congress that declares war. Does the President pay any attention to that? He makes war when he wants to make war. Korea, Vietnam, who cares about what the Constitution says about who shall declare war? So if you're going to do anything in foreign policy, like if you're going to help stop a war, you're certainly not going to do it through the channels, through the Supreme Court or Congress. There's the Vietnam War. They actually gave a Nobel Prize to Henry Kissinger for helping to stop the Vietnam War. It's enough to make you want to build 97 statues to Jean-Paul Sartre, who refused the Nobel Prize because he said it was a political prize. Imagine giving one of the architects of the war a prize for helping to stop the war because he signed that treaty at the end. But the war was not stopped by any of the formal institutions of government. In fact, the Supreme Court, which should have been—we learned that in elementary or junior high school—we learned somewhere that the

Supreme Court is the guardian of the Constitution and when anybody does something that violates the Constitution the Supreme Court is there to say, no, you can't do this. So these G.I.'s from the Vietnam War came up before the Supreme Court and said, we refuse to go to Vietnam because it's an unconstitutional war. You're the Supreme Court. O.K. The Supreme Court didn't rule against them. It just refused to hear the case. Wouldn't discuss it. The Supreme Court is great on little things. But you get to matters of life and death, it's nowhere. So a movement had to be created in this country to stop the war. That's what happened. It bypassed the formal institutions of government, bypassed that sheepish, timorous, obsequious Congress that kept voting money for the war again and again, bypassed all the institutions and created an enormous commotion and tumult in the country and scared the President and Congress. You have to read the Pentagon Papers about what attention they were paying to public opinion and demonstrations and draft refusals to see how it affected their decisions about the war and their decision to start retrenching and not escalating the war any more.

That's what democracy is. It's what people do on behalf of human needs outside of, sometimes against the law, even, against the Constitution. When the Constitution was pro-slavery, the people had to go not just against the laws but against the Constitution itself in the 1850s when they were doing all that civil disobedience against the Fugitive Slave Act. People have to create disorder, which goes against what we learn about law and order and orderly society and you must obey the law. Obey the law. Obey the law. It's a wonderful way of containing things. I was reading something, I made the mistake again of reading. Somebody interviewed Gertrude Schulz-Klinck. Anybody ever heard of Gertrude Schulz-Klinck? She was Chief of the Women's Bureau under Hitler. Did you know there was a Women's Bureau under Hitler? He was a great person for women's freedom [laughter]. Schulz-Klinck made sure that women were doing what had to be done for the State. That was her job. She's around, having fun. Somebody interviewed her about the Jewish policy of the Nazis and asked her how come people went along with that. She said, we always obey the law. Isn't that what you do in America? That's a nasty thing to say. [laughter] We're just doing what you do. We obey the law. You obey the law. Even if you don't agree with the law personally, you still obey it. Otherwise, life would be chaos. We don't want chaos. We want order.

On the other side you have Garrison and the abolitionists saying, let's not create too much commotion. Let's do things more quietly. Yes, I'm against slavery too, but you're really speaking too loud. Garrison replied, Slavery will not be overthrown without excitement, a tremendous excitement. That has a lot to do with democracy.

Now I'm finally going to get to the subject of my talk. I wanted to create a context. We always claim that when we go on and on about something, we're creating a context. I want to create a context for talking about the First Amendment because what I'm going to say about the First Amendment fits into this general theme about what democracy really is and whether democracy comes to you through the existence of these formal institutions or whether it requires all sorts of action and organization and risk and sacrifice and energy which goes on outside of the formal apparatus and which is engaged in by ordinary people. So second thoughts on the First Amendment.

First thoughts on the First Amendment, I suppose we all have them. You read the First Amendment, hear about it, write essays for the *Reader's Digest* essay contest on Bill of Rights Day, and how wonderful it is to have a First Amendment: "Congress shall make no law respecting the establishment of religion or abridging the free exercise thereof, abridging the freedom of speech or the press or the right of persons peaceable to assemble, to petition the government for redress of grievances ..." It's a terrific amendment. It makes you feel good to have something like that in the Constitution as the basic law of the land, the highest law of the land. It's language is absolute. There are no exceptions in it, no but's or however's. It's there. It's flat. It's absolute speech. It's fantastic. But...there are bad but's.

I will only use good but's. Freedom of expression does not depend on the First Amendment. Let me give you an example. It took me a while to figure this out. It took me longer than it should have. I don't know exactly when I

did, but I know one of the moments when I began to think about it very forcibly.

When I

was in the South teaching at Spelman College which is a black

college for women—
teaching there for
see my students

en in At-

lanta, Georgia. I was

seven years, from 1956 to 1963. It was an amazing time to be there. I could move from a situation that seemed absolutely courteous, politeness, quiet, order and suddenly burst out in the way things happen when people have despaired that anything will ever happen in the situation and suddenly things happen. Then you realize that you don't know anything about the way human beings are. You think you know what human beings are thinking by watching their external behavior. You don't know what's going on inside people, what they're thinking and feeling, what they're holding back, that they're waiting for the right moment, how indignant they are, how wise they are. You look at people not doing anything and you put them down. People are not dopes. People have common sense. There's a reality there, and people feel it. They may not say anything about it. It may not be practical to say anything about it. But when the practical moment comes, things will happen.

So my students began to do these things. One day, a group of students who lived on campus came to my house and said, can we borrow your car. I was a great force in the civil rights movement: I had a car. [laughter] I had a typewriter to type petitions on and really played a key role. [laughter] I said, Where are you going? They said, we're going downtown. In fact, we have a question to ask of you. You teach Constitutional law. I drew myself up to my full height, Oliver Wendell Holmes. We're going to distribute leaflets on Peachtree Street in downtown Atlanta against racial segregation. You have to understand, Atlanta was as tightly segregated at that time as Johannesburg, South Africa. You didn't see a black mayor, black policemen, no such thing. We're going to go downtown, to the white downtown of Atlanta and we're going to distribute leaflets, we black students, against racial segregation. Do we have a Constitutional right to do that?

The answer is easy for anybody who studied Constitutional law. There are a lot of ambiguities in Supreme Court decisions, a lot of things that are uncertain. But there's probably nothing in the Bill of Rights on which the speakers of the Supreme Court had been more firm than the right to distribute leaflets on the public street. That is clear. So the answer is an easy one: Yes. You have an absolute right to distribute leaflets on Peachtree Street. Don't worry. [laughter] That's what I might have said if I were a real idiot. I was half an idiot, but not a *real* idiot. So I had to say, yes, you do have a Constitutional right, but if a policeman comes up to you and says what policemen say in such situations, you can imagine what policemen say, something like, "Leave." Policemen have their principles. They don't like the sight of people distributing leaflets on certain subjects on public streets. Policemen will say "Leave." So what do you do then? Obviously, the policeman is not quite aware of the Supreme Court decisions. So you say to the policeman, "Sir, I think I should inform you that I have an absolute Constitutional right to do this, *Marsh vs. Alabama*, 1946." At that point the situation is very clear. You have on your side the Constitution of the United States and the words of the Supreme Court. The policeman, all he has is his club and his gun. That stands for so much, tells so much about the difference between words on paper and the realities of power in the world.

What happened, of course, in the civil rights movement is that understanding that in some way because it was so clear and because black people in the South had so much experience with it, they didn't wait for the Supreme Court to come to a new decision on the right of black people to sit at lunch counters. In fact, the law was against that. If you studied Constitutional law, you know that the law, by the early 1960s, had been set down in 1883 for civil rights cases and private entrepreneurs, restaurants and hotels, were not covered by the 14th Amendment. They could discriminate and you had no Constitutional right to ask for service at a lunch counter or a hotel or any public place. So what did they do? That was the situation when those kids sat in in Greensboro, NC in February 1960. That was the situation for all the subsequent sit-ins, all over the South in 1960 when sit-ins spread all over the South. They were going against the Constitution. But they won. They succeeded, one after one against demonstrations and persistence and mass arrests and television pictures going around the world and embarrassment and boycotts and trouble, places gave in. Constitution or no Constitution, whatever. Because what the movement did was to create a power as a countervailing power to the policeman with a club and a gun. That's essentially what movements do: They create countervailing powers to counter that reality of power which is much more important than what is written down in the Constitution or the laws.

Let me say a little about the First Amendment. It says, "Congress shall make no law abridging the freedom of speech." In 1791 the First Amendment was passed. Seven years later Congress passes a law abridging the freedom of speech: the Sedition Act of 1798 says that if you criticize the government you're going to be put in jail. No problem. The law's passed against the Constitution. The Supreme Court will take care of it, right? It goes into the courts. They try to put people in jail for violating the Sedition Act and criticizing the administration. They cite the First Amendment and the Supreme Court justices say, "Sorry, the First Amendment doesn't apply." "Why not? It says Congress shall make no law abridging the freedom of speech. They're abridging our freedom of speech!" You don't understand. People are really very thick. They think they can just read words and know what they mean. [laughter] Why do people go to law school: to see what words really mean. [laughter] How do you become a judge? You don't understand. You have to go behind those words, far behind those words, and you have to look: what does freedom of speech *mean*?

You have to go back to British Common Law. Let's see what freedom of speech means in English Common Law. Really, that was the argument of the judges. English Common Law? We just had a revolution against England! It tells you a lot about revolutions. You had a revolution against England and your law's still English Common Law. English Common Law, you want to know what it is, you read Blackstone. Blackstone's put English Common Law into his commentaries. He's codified it. You read what he says about freedom of speech and Blackstone says: "Freedom of speech means no prior restraint." That takes a little time. I can hear you thinking about it. I'm thinking about it myself "No prior restraint." In other words, it means we can't stop you in advance from saying what you want to say, but once you say it we can put you in prison. That is the doctrine of no prior restraint. I'm serious. Blackstone is serious. The Supreme Court is serious. They're all serious. Down to the present day, that is still what the First Amendment means. I'm serious. That's doubly serious. People are always astonished to hear this. You might say, if you were just an ordinary person, but let's see. You're not going to stop me, but if I say it I'll go to jail. If I know that, doesn't that stop me? Isn't that prior restraint? You don't understand. There are big differences between common law and common sense.

So there we are with no prior restraint. That's why Congress can pass laws abridging the freedom of speech. And it does, did, in the Sedition Act of 1798, and again in World War I. They passed the Espionage Act in World War I. The Espionage Act, another lesson, don't think you can tell a law from its title. Espionage Act, you think, oh, good, we don't want espionage.

Who wants es-
things on espi-
print this. You can't publish this. You can't utter this. They love the word "utter." I guess if you say it but don't utter it it's O.K. The Act said you can't say or publish things that will discourage recruitment in the armed forces of the United States. They passed this in 1917. The United States had just gone to war, joined that noble crusade World War I, where 10 million men died in the battlefields and at the end of it nobody knew why the war was fought. Not an atypical situation for wars. At the end of it people look around at the debris and say, "Hey, what happened here?" The Espionage Act is passed. You can't say things that would discourage recruitment or enlistment into the armed forces of the United States. In other words, you can't speak against the war. That's what it meant. Do not criticize the war. Then it was tested. The Socialist Party was quite strong in those early years of the twentieth century, really strong. They had 57 Socialist locals in Oklahoma. Schenk was a Socialist and distributed leaflets against the draft and against the war. He was brought in under the Espionage Act, which provided for up to twenty years in prison, by the way, for saying things, and he was convicted and he came up before the Supreme Court. He said, "How about the First Amendment?" The Supreme Court was unanimous: Oliver Wendell Holmes wrote the decision, who has a great reputation, an intellectual, one of the really awesome figures in American jurisprudence, intellectual history, etc. Holmes writes the decision. He says what people have said. You hear this all the time. Your mother said it to you, your brother-in-law said it, who knows? Somebody you heard said this: Freedom of speech is fine, but you can't shout "Fire" in a crowded theater. How many times have you heard that? How many times have you opened your mouth and looked? That stops you. Who wants to shout "Fire" in a crowded theater? That's the end of it. That takes care of that. Holmes, this brilliant man, gives this stupid metaphor, this ridiculous analogy, that Schenk distributing a leaflet criticizing our entrance into the war is like somebody getting up in a crowded theater and falsely shouting "Fire." A clear and present danger to all these people. Who was creating a danger: Wilson by sending us into the war, or Schenk by protesting against the war? Who started the fire that's burning in Europe and that's killing all these people? What's going on here? A unanimous Supreme Court: clear and present danger. So they prosecute 2,000 and send 900 people to prison under this Espionage Act, including Eugene Debs, the leader of the Socialist Party. Holmes writes that decision, too. I'm more bitter against people who are revered as liberals, people with three names. It was too much.

By the way, a guy who made a film was prosecuted under the Espionage Act. He made a film about the American Revolution. What's wrong with that, you might say? A film about the American Revolution. We were fighting against the British. This is World War I; we're fighting with the British! This film is going to arouse sentiment. It's going to divide the Allies. It's going to arouse sentiment against the British, and the British are our allies! So he violated the Espionage Act. He was found guilty and sentenced to ten years in prison. The guy who made this film. Ten years in prison. The film was called *The Spirit of '76*. The case was called *U.S. vs. Spirit of '76*!

The First Amendment has always been shoved aside in times of war or near war, 1798 was near war, 1917 was war. In 1940 when the Smith Act was passed was near war. The Smith Act was used against the Socialist Workers Party and then against the Communist Party for things that they said and wrote. What happened in those trials against the Communist and Socialist Workers Party and the courtroom was full with stuff the prosecution had brought in. What had they brought in? Guns, bombs, dynamite fuses? No, they brought in the works of Marx, Lenin, Engels, Stalin. That's like a bomb. So people went to jail. National security. People fall prostrate before the words national security. All you have to do is use the phrase "national security." Oh, well, I'm sorry, do whatever you want to if it's for national security. If any of you read the transcripts of the Nixon tapes, those famous Nixon tapes, Watergate? At one point Nixon says to Haldemann, he always had this plaintive tone, "What'll we do, what'll we do, gee, what'll we say, what are they going to ask us?" Haldemann said, "Say it's national security." Just recently, a few years ago in Cambridge, a debate was scheduled at Harvard between Alan Dershowitz, who teaches at Harvard Law School, a Zionist and strong supporter of Israel, and a guy named Terzi, who's a representative of the PLO at the U.N. It was going to be an interesting debate. PLO vs. Zionist at Harvard. The State Department went to court to prevent Terzi from travelling from New York to Boston. Why? They were worried about his safety on Amtrak? Why? Because the appearance of this PLO guy in Boston and the things he would say might undermine the foreign policy of the United States. And the court upheld that. Terzi could not come. National security is invoked to keep people out, to keep playwrights and Nobel Prizewinners and writers. A lot of those writers overseas are socialists or communists or anarchists. Keep them out. National security.

The First Amendment, for a long, long time, only applied to the national government. It didn't apply to the states. The states could make any law they wanted abridging the freedom of speech. Georgia and Louisiana in the 1830s passed laws against the distribution of anti-slavery literature. Anybody who distributed anti-slavery literature in Georgia or Louisiana in the 1830s could be sentenced to death. It was not a violation of the First Amendment. It was perfectly constitutional because here again you have to be careful reading things the First Amendment says *Congress* shall make no law abridging the freedom of speech. It doesn't say Georgia shall make no law abridging the freedom of speech, or Louisiana. The states could do whatever they want. We never reckoned with the cleverness of the Founding Fathers and all of those people who write these things. When the 14th Amendment was passed that might have put a little different thing on it, because the 14th Amendment was directed against states now. The 14th Amendment says no *state* can deprive a person of life, liberty. Now we can act against the states. If we say no state can deprive a person of liberty without due process of law, maybe that should include freedom of the press, so now we do have protection for freedom of expression against the states. That came up in 1895 with some guy who wanted to speak on the Boston Common. They wouldn't let him speak on the Boston Common without getting a permit from the mayor. The mayor wouldn't give him a permit. He went to the court and they say, no, the 14th Amendment doesn't apply. It wasn't until the 1920s, 1930s that this First Amendment was applied to the states. So we say, now the states cannot pass laws abridging the freedom of speech except that anybody who went out on the street to say something or distribute leaflets or make a speech was still at the mercy of the police and the state. Nothing new. There's such a thing as the police powers of the state, which the Supreme Court brings up again. The state has police powers and they're always balancing the First Amendment rights against the police powers of the state. The First Amendment doesn't say that your right to free speech should be balanced against anything. But the Supreme Court has decided, and it's a very handy thing, that it should be balanced against the police powers of the state, just as on a national level it's balanced against national security interests. Whatever the

state has to do to maintain order, etc. So some student who gets up in 1949 in Syracuse, NY and makes a speech criticizing the government, gets arrested for it, goes up to the Supreme Court, and they say sorry, police powers of the state and so on.

What you're gathering from all this, I hope, is that the First Amendment is not as strong as it seems. I'm trying to hint at that. The First Amendment is not a bulwark for us. Interpretations by the courts are only the beginning of the problem, because the real problems come outside of court. Very few people get to court. Very few free speech cases are settled in court. Most free speech cases are settled out of court, that is, on the street or at work or in a family or at school, that is, they're settled in the world of reality. An enormous deal is made of what happens in the courts, what happens in the Constitution, Supreme Court decisions. The Supreme Court has said that high school kids can be censored. They said that, yes, high school authorities have a right to censor the things that high school kids write. What if the Supreme Court had said high school kids cannot be censored? How much of a difference would that make in the reality of a high school and the reality of the authoritarian atmosphere of a high school and the reality of what the power of principals, of teachers, etc.? The fact that you have a Constitutional right doesn't mean you're going to get that right. Who has the power there on the spot? The policeman on the street? The principal in the school? The employer on the job? The Constitution does not cover private employment. In other words, the Constitution does not cover most of reality. It doesn't cover most of the situations in which you need free speech. Therefore, you have to get it yourself. You have to do what the IWW [Industrial Workers of the World] did. It did not have a constitutional right to go to the mining towns and lumber towns of the Northwest in the early twentieth century. The First Amendment had not been applied to the states. The states could do whatever they wanted to the IWW. The IWW was not a legalistic outfit. No. Arrest our comrade, our brother? We'll send 100 people into that town. Arrest 100 people? We'll send 1000 people into that town. We're going to fill their jails, their streets, we're going to make life impossible for them until we can finally speak on that street corner. That's what the free speech fights were. Emma Goldman did the same thing. She had no constitutional right to speak in these places. She was arrested again and again, especially when she spoke about birth control or marriage. That's much more serious than war. She came back. She refused to be silenced. She came back and spoke, was arrested and came back and spoke. What did workers do, being fired for speaking their minds? They formed unions. That's a more important function of unions when unions were created than wages and hours and that is job security, that you can't simply be arbitrarily fired for something you said to your foreman. The union will come to your defense. The union will go out on strike if they fire you. People got together, collectivized, organized in order to defend themselves.

There are several problems about free speech that I haven't talked about which are very important. Suppose they didn't interfere with your right to speak. Suppose none of these restrictions, none of these Supreme Court interpretations, no policemen interfering with you, none of these interferences were there. There you are. Say what you want. What resources do you have to speak out? How many people can you reach? You can get up on a soapbox and no one arrests you, and you reach 200 people. Proctor and Gamble, which made the soapbox, has the money to go on the air and reach five million people. Freedom of speech is not just a quality. It's a quantity. It's not a matter of do you have free speech, like, in America we have free speech. Just like in America we have money. How much do you have? How much freedom of speech do you have? Do you have as much freedom of speech as Exxon? A nice little community radio station. They're not CBS, NBC, prime time. They're trying to reach some people in a local area and doing a wonderful job, but they have to fight for a small audience. Resources. Who has the resources? The press is monopolized. Turn from CBS to NBC to CNN, it's all the same. Resources. The biggest problem with freedom of speech is the economic problem, who has the money to speak out, to reach large numbers of people. There is an additional problem. Suppose you even overcame that and you had the resources. Now you could speak and reach a lot of people. What if you then were in that position and you had nothing to say? [laughter] I'm serious. You had nothing to say because you didn't know anything, because all you knew was what the government told you, what CBS told you, ABC, you didn't have any alternate sources of information? If you don't have anything important to say, what's the point? Freedom of speech is meaningless if the sources of information are controlled, if the government is putting pressure on the press to withhold information as it did in the Bay of Pigs, as in the CIA overthrow in Guatemala, the government put pressure on to pull a *New York Times* reporter, Sidney Grusin, back from Guatemala because he was reporting the facts. They put pressure on to get another *Times* reporter, Ray Bonner, pulled back from El Salvador because they didn't like the stories he was printing. The government reaches in, the CIA hires people in the media to do their job for them. It's not that the press is being taken advantage of by the government. Noam Chomsky said something about it in his book *Manufacturing Consent*. It's a wonderful book, as is any book by Noam Chomsky. He said you really can't totally blame the government for taking advantage of the press when the press seems to be so eager to be taken advantage of. Information: where are you going to get it? The government is lying to you. I.F. Stone said. "The first rule for newspaper people: governments lie. The government is lying to you and concealing information, deceiving you." You have to have something to say. You have to have independent sources of information. It puts a tremendous responsibility on all of us. If we want freedom of expression, it's up to us. We have a tremendous job to do. We have to take risks. We have to speak out. The Constitution won't do it for us, nor the courts. We have to create social movements that create atmospheres of protection for people who will take risks and speak up. We have to create alternative sources of information. We have to do what was done during the Vietnam War when you had teach-ins outside the regular class curriculum, which had given people no information about Asia or Vietnam, just like the whole education system has given people no education about Latin America. This continent which is the closest to us, with which we have the most to do, we have the least education about. So we obviously need alternative sources of information. We need to do what was done during the Vietnam War: community newspapers, underground newspapers, alternate press services, such as Dispatch News Service, this little radical news service in Southeast Asia which broke the story of the My Lai massacre before anyone else did. There's a lot of work to be done in speaking up. We need to create that excitement about the issues of the time, excitement about the war, excitement about the misallocation, the waste of the country's wealth on the military. We have to create excitement about homelessness and poverty and the class system in this country. We need information. People have to know things. People have to spread the information. That is a job that all of us have to be engaged in day by day. That's what democracy consists of.

That's the only thing I've been trying to say.

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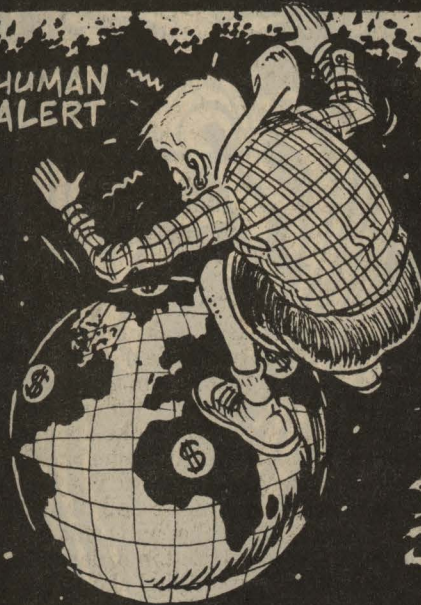
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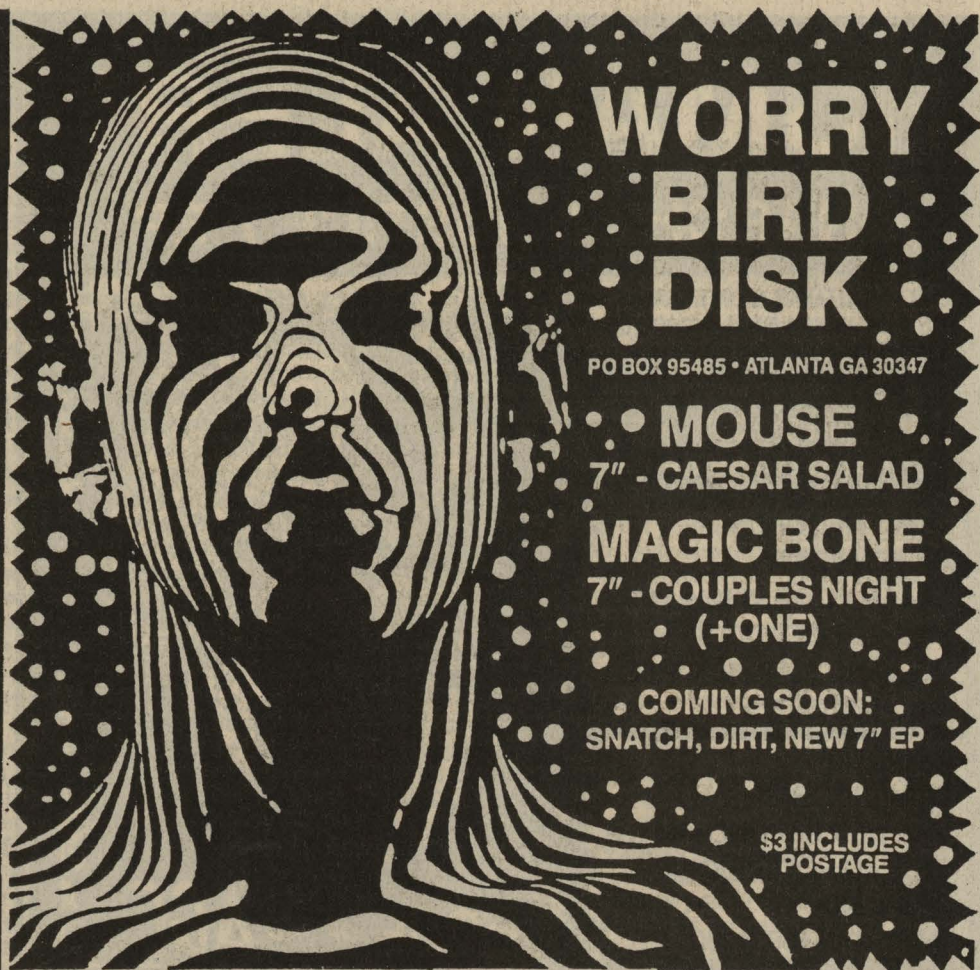
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...the world
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... the cities
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... the countries
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Our time has come

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Piercing and Tattooing: Self-Expression at the Surface by Lily Brain-drop

Body modifications, particularly piercings and tattoos, have reached a new height in popularity. Once the rarely-seen mark of the outlaw, piercings and tattoos are now commonly seen on freaks (or "alternative people" if you're sensitive to the "F" word) and Yuppies alike. By far, however, more freaks than Yuppies are sporting this 'body art'.

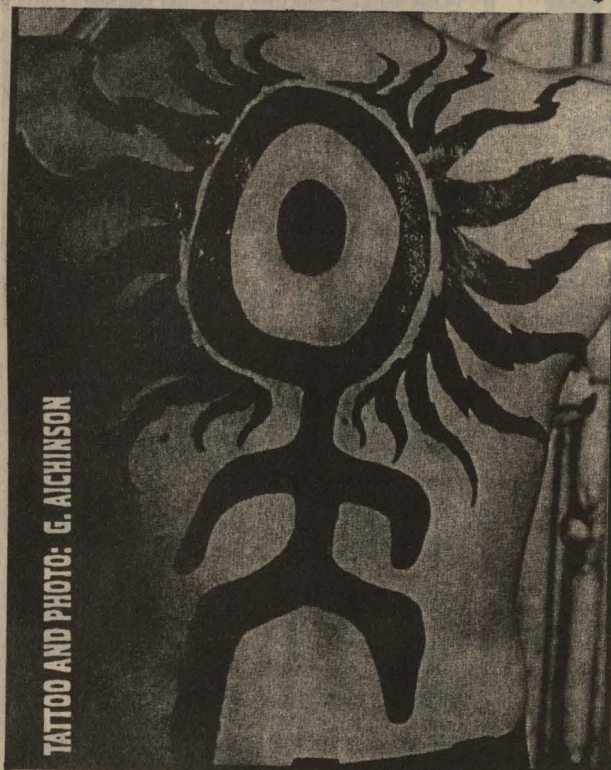
Certainly the practice of body modification is nothing new. Cultures all over the world have been tattooing, piercing, scarifying and otherwise permanently changing their bodies for centuries. A quick look at *National Geographic* magazine will tell you that these practices are still going on in many parts of the world today.... though those folks at NG seem content to overlook the current interest in body modifications in the United States, Canada and Europe (You know, those *white* countries). Guess it's quaint when those "uncivilized natives" do it, but heaven forbid an "enlightened American" should look beyond the world of acid-wash and baseball jackets....but I digress...

There are many reasons why an alternative-leaning person would appreciate, and therefore appropriate, permanent body modifications. For many, permanently marking one's body is a way of claiming it as one's own. San Francisco professional body piercer Michaela talks about her body modifying experience: "Coming out of a history of mental, physical and sexual abuse, my piercings and tattoos to me are really reclaiming 'This is my body.' I have had this experience (of body modification) and this beautiful thing to show for it. It's mine and I've chosen to do it for myself."

For others, body modification is a statement of individuality. Mike, a heavily-tattooed punk from Washington states, "My tats tell the world that I'm an outsider and proud of it. I've put a lot of thought, energy, time and, oh yeah, money, into my tats, and I really feel like the designs (Mike's tattoos include a large tribal-style back piece and several skull designs) show who I

PHOTO BY MARTIN SORRONDEGUY

PHOTO BY MARTIN SORRONDEGUY



TATTOO AND PHOTO: G. AICHINSON

am. Plus, they scare the right people and that's cool."

Other people favor permanent body modifications as a means marking a rite of passage. Some choose to get a piercing or tattoo commemorate a birthday, a relationship (such as the piercing of a slave in an s/m relationship, or a biker woman being tattooed "Property of..."), inclusion in a group (such as a band, club, or sect) or even a death. Michaela: "My Ball Python died recently, and I had his bones tattooed in white down my back."

In addition to reclaiming the body, stating individuality, and marking rites of passage, piercing and tattooing also represent something else: Commitment. Fickle trendies take note; a tattoo (and a piercing, if jewelry is worn in it long enough) is forever. Certainly, one who craves body modification but is less eternity-oriented than the typical tattoo and/or permanent piercing enthusiast has other prospects to pursue. Among them: temporary piercings (usually done with hypodermic tips); temporary tattoos (available in decal form and removable with rubbing alcohol); corseting (why not bind your waist down to a comely 18" or so when the mood strikes?); and of course, the funky haircut and color (the purple mohawk still lives...and it still grows back!).

What are the options for someone ready to take the permanent body-marking plunge? As for the ancient art of tattooing, virtually any external body surface can be tattooed (though the genitals, soles of the feet, inside of the mouth and the eye area are the hardest, and subsequently, least common areas to tattoo). Careful consideration should be given to the placement, design and artist of the tattoo. Renowned Chicago-based tattooist Guy Aitcheson stresses the importance of choosing a tattoo artist who you not only feel is qualified, but trustworthy and likeable as well. "When you're carrying a tattoo around, you're also carrying the experience of getting that tattoo. If it was an ugly experience, you're not gonna like the tattoo as much."

The tattooing itself is a transformative experience. As with all acts beautiful and daring, it is bound to be a little painful, though the degree of sensation varies, depending on what area is being tattooed and the tattoo-ees

pain tolerance. Also, if the tattoo being applied is of substantial size, the process can be quite time consuming. (Some tattoos can take weeks, or even months, to complete). In addition, tattooing is not cheap. According to Aitcheson, most tattooists charge an hourly rate between \$100 and \$150 an hour. Expense, however, should not be a deterrent to the determined, for a quality tattoo is well worth the money. No one wants to moan in regret over a bargain-basement tat from here to the grave. Or as Ben Weasel so aptly stated during his interview with Aitcheson, "If you're getting something tattooed on you for life, it's worth shelling out some cash for it."

The same can be said for permanent piercing. Despite what one might think, getting a proper permanent body piercing is not as simple as bribing the lady at the mall jewelry store to use her ear piercing gun on your nipple. Piercing requires just as much preparation and care as any other form of body manipulation.

As for piercable parts of the body, basically any fleshy protuberance away from veins and arteries is fair game. These parts of the body include ear lobes, ear cartilage, tragus (the little bitty part protruding over the ear canal opening), eyebrow, nostril, septum (the flesh below the cartilage in the center of the nose), lips, tongue, nipple (both male and female), navel, inner and outer labia, clitoris, clitoral hood, perineum (area between the genitals and rectum), various points on the penile head and shaft, and the skin of the scrotum. According to Michaela, who pierces at the San Francisco Gauntlet store, flat body surfaces are very difficult to pierce and these piercings tend to work their way to the surface of the skin as they heal and close up, so such areas are generally avoided.

A trained piercer will help you select the best placement for your piercing. The piercing should be done with a special body piercing needle and the appropriate jewelry should be inserted. Proper piercing jewelry is made of a non-allergenic metal, such as surgical stainless steel, gold or niobium. It is also quite thick, as compared to a standard earring or wire,

PIERCING

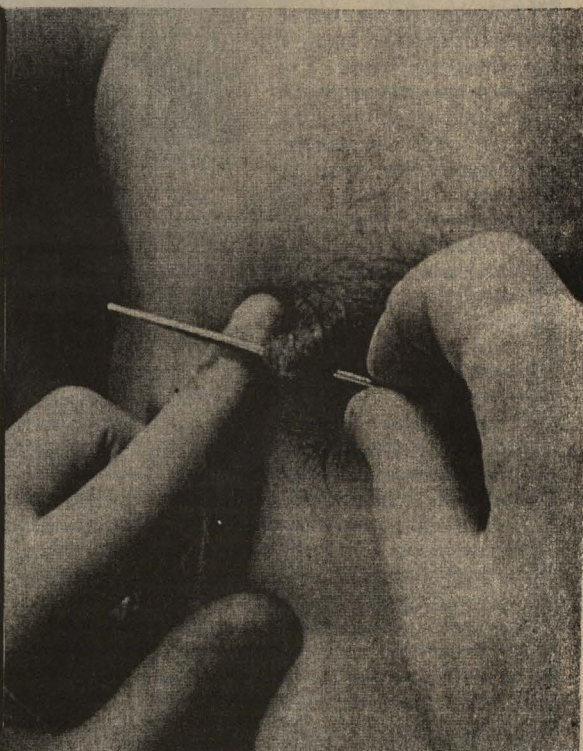
which, if inserted into a body piercing is likely to slice right through the flesh.

As for the pain of the procedure, Michaela gives us the scoop, "I have a real hard time talking about piercing in terms of pain." Heavily pierced herself, Michaela reports, "Every piercing had a real different sensation to me. My fourchette stung, my clit hood felt like an 'eek', and my nipples thudded. It's like it was occurring to me that it was about to hurt, and then it was over. It never actually hurt." As with tattooing, the amount of pain one feels hinges largely on the area being pierced and the individual's pain tolerance.

Great care must be taken during the healing period of a piercing. The area must be cleansed with a surgical scrub and fabric, hair and other potential irritants must not touch the piercing. Otherwise, gnarly infections and ugly scars could result. Be warned!

Body piercers are much less common than tattoo artists, and the prospective piercee who doesn't live in a major city will probably have a hard time finding a qualified piercer. With this geographic shortcoming in mind, Gauntlet publishes piercing how-to articles in *PFIQ* (*Piercing Fans International Quarterly*) magazine and also has mail-order piercing supplies available. (See resource guide for more info)

Articles like this further expose the current trend of body modification. Like any trend, piercing and tattooing will inevitably become just another "thing to do" for the impressionable. However, getting rid of a tattoo or a poorly-healed piercing is a lot harder than packing away the bell-bottoms or dumping off all those straight-edge records at the next Gilman record swap. Tattoos and piercings should be means of saying "This is how I want to express myself to the world," not "There's one born every minute." Think carefully (Sorry, I've met too many "wish-I-hadn'ts" to refrain from the sermon here...). As Guy Aitcheson says, "If it's done for the right reasons, they're gonna love it for the rest of their life. They're never gonna regret it." You decide what the right reason is...and if ya got it, DO IT.



Michaela Gray is a professional piercer at the San Francisco Gauntlet studios. Talk about one intensely interesting person! I interviewed her in her home one evening, with her Ball Python snake in lap, she delved into a subject of many facets and controversy. Interview by Suzanne Bartchy.

MRR: When did you first get into piercings?

Michaela: I asked my mother to pierce my ears when I was three years old. She did it with an ice cube and a needle; a hippy mom...but she flipped out and only did one, and I ended up doing the other one myself. At the age of three. So whatever that means, I don't know, but I didn't see anymore piercing type stuff until much later, although I did related stuff. Like when I was four years old, I tied up this boy I used to play with, stuck an apple in his mouth, and then peed on him.

MRR: Is there a connection between sexuality and piercing?

Michaela: Very much so: Piercing is a great thing to talk about, because there's so many different levels to talk about it on.

MRR: Do you think there is something to the opinion that piercings are self mutilation, and therefore somewhat masochistic?

Michaela: I don't feel that way. To me, it's all about context. I mean, if somebody said, "I'm gonna ram this safety pin through my cheek, punk rock!", that's mutilation. And you know, even that I could question, because what's the reason for doing that, instead of something else. Or when an twelve year old girl is depressed and slashes herself. You know, women are much more into blood, and into actually cutting their own bodies than men are. Men are real freaked out by blood. Men always come in to the store and ask if it's gonna hurt and if it will bleed, almost every time. Women are nervous, but they never ask if it's going to bleed. Never. Women aren't freaked by the fact that it might bleed, and have much more of a concept that it's okay, that it's going to hurt and maybe bleed.

MRR: Do you think that women have a higher mental or emotional strength when it comes to enduring pain?

Michaela: I think women definitely have a higher pain tolerance. But there are so many factors that determine if a piercing is appropriate for someone. This one day, I did a frenum piercing on a man, and he had wanted to get pierced the following day. But his friend wanted his nipples done that day, so they came in, and he was not really into getting a frenum piercing. But he got it done anyway. He came back the next day to do a second frenum piercing, because he just didn't feel the placement was right. The day before we'd talked about it, and I had asked him again and again if the placement

was where he wanted it...and he just had a "Yeah, yeah, whatever" attitude. And the second piercing, the sensation was much smoother; it was a perfect placement. He ended up keeping both piercings. But definitely the day he had put himself in the right mind frame to be pierced, he had a whole different experience. I've had piercings where I didn't really feel good about the experience, and they grew out. They actually grew towards the surface. Your body will reject piercings, for various reasons, like a piercing that's on your elbow

is gonna grow out because it's a flat broad area. It's also important that you be in the right emotional state, and the person that pierces you is really important, the people that are around you in the room, whether you're holding someone's hand, or someone's touching you, the music's that's playing, and the smells.

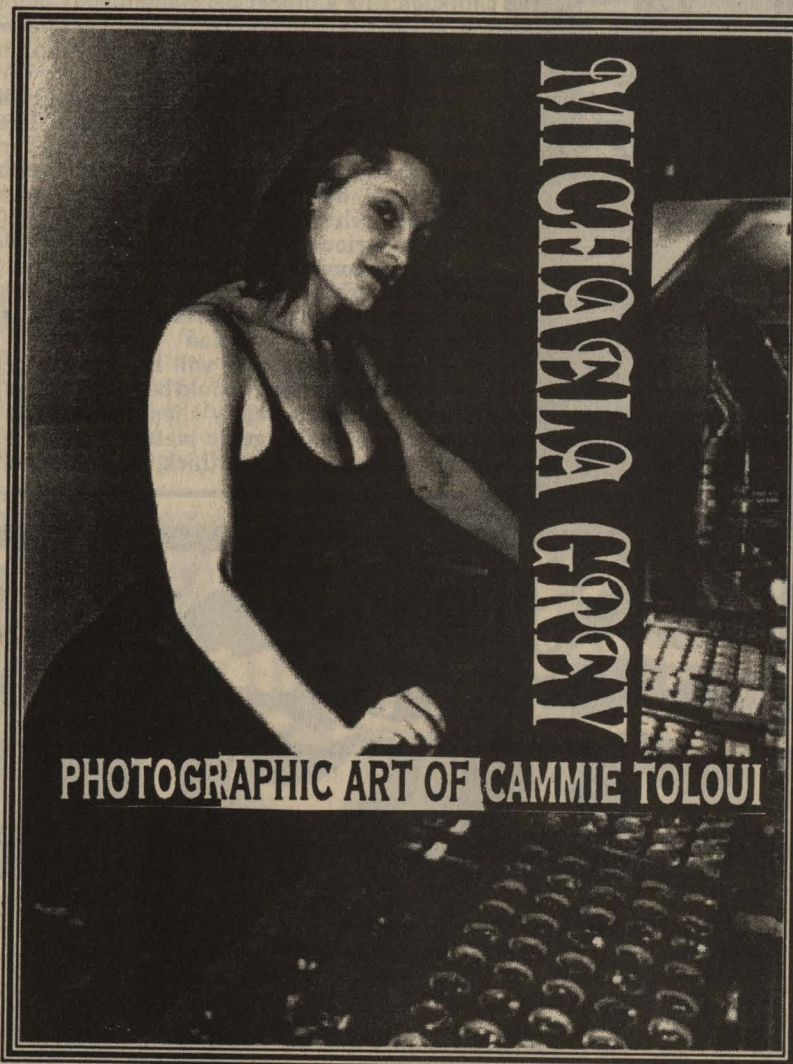
MRR: Have you ever refused to pierce someone after talking to them?

Michaela: I've strongly suggested not to pierce, or to think about getting a different piercing for the first time. A lot of women will come in and they'll say "Oh, I want my clit pierced". The clit is one of the most intense piercings you can do. I think it's the most intense piercing anyone can get, more than any male piercing. You're talking every nerve that's in the head of a penis, in one centimeter of space. That's intense! I mean you gotta know you're ready for it. I'm doing mine January 15th. But I've been waiting for three years. I feel ready to do this and I know what it takes. I've got two clit hood piercings and another on the fourchette. I know what a genital piercing is like, and I know it's

going to be like all my other piercings combined. And it's not like that for everyone. Some people get their clit done and they can laugh when they get off the table "That was great, thanks!" And it was really pleasurable, they wanna do it again. Some people have a real agonizing, intense experience. So we try to dissuade people from that being their first piercing. I tell them we've got five other female genital piercings, why not try one of those first. And I have actually told people "no" if they insisted.

MRR: Do genital or nipple piercings actually increase the sensitivity and pleasure that can be felt?

Michaela: Yes, they definitely have increased my sensitivity. I had no sensitivity in my nipples. I had a breast reduction, talk about the ultimate piercing experience, I had one hundred metal staples in my breasts plus sutures. It's pretty relative. This is pretty official for me, this is what I tell people when asked if the piercing will hurt. I have a real hard time talking about piercing in terms of pain. Every piercing has a real distinct sensation to me. My fourchette stung, my nipples thudded, my clit hoods felt like an eeeekk. It's like it was just occurring to me that it was about to hurt, and then it was over. It never actually hurt. So people that come in on a dare or think it's





CLITORIS



PRINCE ALBERT



NAVEL



LABIA

really weird or "I'm being so fringe", I personally refuse to do them and let another piercer that's more equipped to deal with them do it. If you think it's weird, why are you doing it? I don't do anything that I think is weird, I do things that have meaning for me. I get really personally insulted when people treat piercing that way because it's something that I have some real heavy spiritual roots in, you know.

MRR: When you did start piercing again, after the three year old experience, was it something you did on yourself?

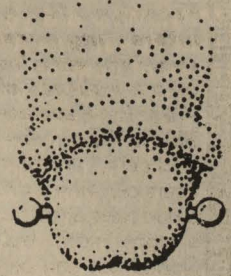
Michaela: My lover (at that time), and I pierced each other; I pierced her labia, and she pierced my clit hood. The first clit hood piercing I had seen was in *On Our Backs*. Then I saw *Modern Primitives*, and was like, "Oh good, information!" I sent away for the Gauntlet catalog, and that took forever to get, and then sent away for the equipment, and waited and waited. I got the equipment just before Christmas vacation in New York, so I went home, and every night on Christmas break, I tried to do it myself. I'd put the forceps on, got the cork and the needle ready, and then.... I just couldn't do it! So finally the last day of break we pierced each other and went to 7-11 and got food. And I'd gotten on the mailing list for the Gauntlet to *PFIQ* (*Piercing Fans International Quarterly*), and thought, "This is great!" We have a new one coming out at the end of January this year, and I'm featured in it. Anyway, then I found out that Jim was coming to town, and I wanted my clit done.

MRR: Could you expand on who Jim is in the world of piercing?

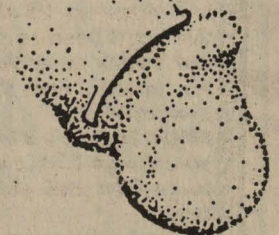
Michaela: Jim Ward, he's the founder of the Gauntlet, the person that is pretty much responsible for the resurgence of interest in piercing. He's one of those few people you hear about before you meet, then you meet them, and they live up to your expectations. And you're not thinking, "This guy is an ego-ridden fool".

MRR: So, what do you think about the whole *Modern Primitives* attitude, for example, the "We're reclaiming our bodies through piercing" concept?

Michaela: My feeling is, my hippy mom said something that I'm gonna repeat, and it's gonna sound really stupid coming out of my mouth, but when she said it, it was like "Ahhh, wow". You know, that the only thing left for humans to evolve in is their consciousness, and I think that's what's really coming about right now. The whole new age thing, which is really fake and bourgeois, and middle class...but there is some truth to it. And it's definitely bringing awareness to a certain population that otherwise wouldn't have gotten access to it. The whole interest in piercing and tattooing, the whole S/M resurgence, the fact that there's this total gay revolution right now, and that people are proud of being who they are, and 'fuck you' if you can't deal with that. Just all of that is really part of a pattern, and I feel like it is part of this evolution of consciousness. If you want to talk about it in terms of art, S/M is performance art, piercing and tattooing is really a personal art; instead of art being this thing that hangs on your wall. Instead, you have a really personal experience with it. To take an active role in determining your art, instead of watching TV, and watching other people create art. Something you would feel out of control of. If anything, you should have control of how you design yourself. There's so many different levels that you can look at it on! Spiritually, before I got my tongue pierced, I never really knew how much I used my tongue. I really appreciate my tongue! I didn't know I used my tongue that much. You try and kiss someone, eat, drink, talk, or sleep. By the end of my healing period, I was just so thankful and respectful of what my tongue does for me. Also, coming out of a history of mental, physical, and sexual abuse, my piercing and tattooing to me is really like a reclaiming. This is my body. Especially because those experiences involved what other people call pain. That I have this experience and I have this beautiful thing to show for it and it's mine, and I'm choosing to do it to myself. Everything I have done has a real personal meaning to it. I pierced my tongue as a commitment to Kristen. Just before I went back to Hawaii to reconnect with my mother, who I've been separated from since I was six, I had this dream that there was this society, where for an initiation ceremony, the mothers pierced their daughters nipples. I was like, "Whoa, what am I trying to tell myself?" I had to have my nipples pierced. I really think carefully before I choose to get a piercing or a tattoo. I'm not just like randomly picking places on my body to get pierced, I've given it thought. My other Ball Python died recently, and I had his bones tattooed in white down my back. So, on a physical/sexual level, I can definitely say I had increased sensation. My nipples had no sensation in them before I pierced them. I thought that the piercings hadn't made a difference, but then I had to take them out, because they were growing out, and wait a while to re-pierce them. And I missed them, they really had made a difference. And my clitoral hood and fourchette, it's great! I was totally wet for two weeks, being like extremely stimulated in this area. On the other hand, you know, my breast reduction, and having large



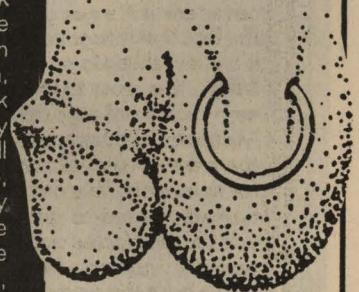
AMPALLANG



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NIPPLE



HAFADA

INTERVIEWS

breasts in the first place....

MRR: Why did you have that done, was it for the sake of comfort?

Michaela: Well, I was a 34 EEE, and it was just too out of proportion with the rest of my body. My body image was just shit. I mean people would call me a Jersey cow... *(momentarily interrupted as Michaela and another woman that has just entered the room, roll around on the bed, making out)* ...I'm sorry, anyway. I think having that done sort of paved the way to do the whole body modification thing. Everyone tells me, "Oh, it's permanent tissue removal"; well, so were my tits, but I changed them, right? Another thing on the sexual level for men, for a male to get pierced, is really like a lesson, to have something in you. It makes them more aware, especially the guiche piercing, that male erotic responses are not only centered in the genitals, and that your whole body is an erogenous zone. It really makes them more aware of what's there, and what this society has been cheating them out of, with things like circumcision.

MRR: Is it possible for the placement to be off, therefore causing loss of feeling in, say, a frenum piercing, or any other genital piercing?

Michaela: No, that's not really an issue; there are dangerous piercings though. For example, we wouldn't pierce the shaft of the penis, because there's a lot of blood going through there. No way should that ever be pierced. I've seen people with that piercing and I think they had it done surgically, or they were lucky. We also won't pierce through the actual testicles, although, that's what's done in a traditional Arab hafata piercing, as a form of birth control. But placement anywhere within a limited area is fine. We can pierce pretty much anything.

MRR: What's the most bizarre piercing you've ever done for someone?

Michaela: I just pierced Christine's forehead, that's the weirdest piercing I've ever done, and it's probably gonna grow out. Jen, who's a piercer in LA, has one, and it's been fine. But the weirdest that I've

ever seen, the one piercing that really freaks me out, is a man who has half inch diameter holes in his achilles tendons. He likes being hung by meathooks from the ceiling, and have people stick pins in his feet. Now, I'm sure that he's got some reasons for doing that, he doesn't do it for shock value, he's totally doing it for sexual gratification, and spiritual gratification. So, I have to respect that, that he's got his reasons, that that's his form of therapy. But to me, that's a real hard one to deal with, because my feet are very sensitive. When I was eleven years old I stepped on a curtain hook, which went all the way through my foot.

MRR: Do people ever request certain environments to be pierced in?

Michaela:

Yeah, I pierce my friends usually at my house, and I pierce people at their house in ritual settings.

I try not to pierce in settings that are too bizarre. You know, candles and the right music...but there has to be proper lighting for the actual piercing. You know, it's not really a good idea to get to bizarre and wild, because you've got to maintain sterility, and the person has to be real prepared for what's going on. If they're floating off into an S/M induced haze, then they might not be in the right space to be pierced. It just has to be real controlled environment. It's definitely a craft, an art.

MRR: This seems like this art is something that's been taken from other cultures. Do you agree with that?

Michaela: Actually it's not. The European culture, where we've gotten most of our ideas about our culture from, definitely did do piercings. Piercings were used for chastity purposes, both labia were pierced together, and that's even pretty commonly being done in Europe today. Also, Christians and religious people would get tattoos when they went on pilgrimage, and everyone thinks no European society has ever done these things. I mean, let's

think about tight lacings and corsets, talk about body manipulation! I've got a corset that laces me down to 18 inches. That's a total body modification. But it's all about appreciating yourself, and understanding how your body works, and feeling the need to decorate it the way you want to. But I do feel there's something really basic that's getting reawakened in people because otherwise I would say, yes, this is just a fad, just young people doing this on a whim. But it's not, because we get grandmothers coming in getting both nipples pierced for their 50th birthday, loving the experience and saying "I'll be back for my labia!" I get 60 year old men coming in saying "I've been wanting to pierce my ears for 20 years,

and I'm gonna do it, goddamn it!" And of course, I get the 18 year old kids coming in saying, "Oh, this is so weird" and you

know, even those people, we wouldn't turn away if they were just doing it to be cool or punk rock, because when those people will get their tongues pierced because they want to freak people out, ultimately they maybe think, "I appreciate my tongue, this is an intense spiritual experience!" They might really start thinking about it; of course, not everyone's going to be that way, but I've seen it happen.

MRR: Is there a difference in the techniques or attitude that the newer piercers have to their advantage?

Michaela: Yes, the older piercers, when they first started, had a reticence to do the actual piercing because they would be afraid they might hurt someone. More recently, piercings have become somewhat accepted, so we're used to being around it. Like I'm sure the piercers after me will be even more firm and sure. But the three newest Gauntlet piercers are very much confident that the needle has got to go right through. It should be done in a quarter of a second. This is the

time of all piercings, "Ready? Pop." That's it, it's done, then you put the jewelry through. Anybody that's taking longer than that doesn't know what they're doing.

MRR: Do people ever request that it take longer?

Michaela: We've had a couple of weirdos. We get a lot of wank calls, like, "So, my wife is interested in getting her nipples pierced, are your nipples pierced?" Another guy called and wanted a Prince Albert done with a high heeled shoe. But we couldn't sterilize the shoe, so we said no. One guy called and asked if we could pierce him, but not put any jewelry in. I mean, play piercing is great, I don't see why he didn't just buy a needle and go home and have fun. And we do get people that ask to masturbate while they're having their nipples pierced. As long as they keep it out of the way of what we're doing, I personally don't mind. But it's up to the individual piercer. We have totally private rooms, but they are connected with the rest of the room, which is important because if I need help when someone passes out, I need to be able to get help without leaving the room. And the people that pass out are the ones that have their earlobes done, I've never had anyone else pass out on me. Since we are located on the Castro, we get a lot of Castro clones that are like, "Damn my mother, I'm 35 years old, and I'll do as I please, I'm gonna pierce my earlobe!" That's the majority of my customers. Nipples run a close second.

MRR: What's the largest piercing you'll do?

Michaela: Any larger than 10 gauge people are not gonna have a clear understanding of what goes into the aftercare, and they're probably gonna fuck it up. So the largest thing that we can pierce a large number of people with is a 10 gauge. I personally find that healing a 10 gauge piercing is a bitch. After that heals though, we can always stretch it to a bigger gauge with an insertion needle. It depends on the area as to how easy it will be to stretch out. And we can stretch it out to a double zero gauge, but beyond that, it's something that you can do yourself. Different body parts

HOW MUCH CLOSER
CAN YOU GET
TO SOMEONE THAN
MAKING THEM SCREAM?
I CERTAINLY GET A CONTACT
HIGH OFF THAT."

stretch differently. My clit hood, I didn't even need to put a needle in. I started out with a 16 gauge and two years later put an 8 gauge in. But I tug on them all the time, so of course, they're gonna be more stretchy. Nipples, navels, and cartilage can be hell to stretch. But you should never let pain deter you from what you wanna do. I think that's a good thing to say. When people consider the pain, or the aftercare period, which to me, is the more intense pain; the aftercare is really the biggest part of the process. What you do when you leave the store is 95% of the piercing. Even if it's something that you're scared of, and it's gonna take a long time to heal, if those things are something that's gonna deter you from doing something you would want to do like a tongue piercing, if it's something that you feel like a strong inner need to do, than, my god, do it! Your body is trying to tell you something. Do this! I do think that in 20 years, people are gonna get pierced for their barmitzvah. You're now a member of the community, you're an adult, because you can deal with it. It's something

this society doesn't have. Which is why we have adolescence. Now that's fucked up. It leaves you feeling very empty. It's been said in so many dopey ways, but I think what we are doing is creating our own rituals.

MRR: Do you think piercing and S/M have any connections?

Michaela: Definite connections! I've been noticing as I've been getting more into the whole thing, the difference between Western and Eastern culture. Eastern cultures are much more aware of themselves, cultures that other people would call primitive; I have a real hard time saying. An Eastern tattoo or tribal tattoo is a design that's incorporated onto your specific body, whereas a Western tattoo is usually just a picture slapped anywhere on your body. Eastern tattoos are not just limited to a three dimensional picture. And I think S/M is one way of getting back in touch...it's like, fuck all this basic day to day shit, let's just get back into what's real. When I'm getting pierced, tattooed, or undergoing an S/M experience, or putting someone else through an S/M experience, you have to be right there. You're right there in the moment. You cannot be anywhere else but

where you are. Whereas in most of your daily life, as a basic urban person, you're kind of floating away. You're having sex with someone and you're not really into it, and you're thinking about the laundry that you have to do tonight. But you *have* to be there for this intense experience your body is going through. It grounds you so much. I'm here, now. S/M is really about that, and so is piercing. Everytime you remember the experience or you look at your piercings...there you are! Besides just that physical aspect, it is about redefining this real fear of our bodies. Which is all about shame, and male fear of blood, and this fear of bodily fluids in general. This is what gives us life, blood is beautiful! And it's about not being afraid of the actual internal processes of our bodies, of which pain is one. That's a denial to me, like denying the pain in your life is like denying the pleasure in your life. They do really connect to each other. Like I said, I don't even feel that it's pain, I feel like it's varying degrees of sensation. I mean, if you whack on somebody's ass for an hour, just the lightest stroke or even just blowing is a delightful, pleasurable sensation. Whereas if you touch someone in the same place with-

out the whacking on their ass for an hour, it's not the same; "Oh, someone's touching my butt, big deal." It's just different. It is a whole body experience, it's not like grope, fondle, fuck. It is total whole body ecstasy. I mean, how much closer can you get to someone than making them scream? I certainly get a contact high off that.

MRR: So would you say that, as a piercer, you get something out of it when you give a piercing?

Michaela: I get a tangible rush of energy, because people are putting it out. I had a lot of back tension for a while, and I got two temporary piercings for a performance I was doing at *Club Snatch*, and when I let my breath out as I was getting the piercings, all the tension just went right out. It lasted just for a week; it was a flat area piercing that wouldn't have taken anyway. They looked nice, and they felt great, but it wasn't really practical. However, the one thing about piercing is every individual body is a totally different body. With little exception, none of these things I'm saying are hard and fast.

GUY AICHISON



BODY
ART

PHOTO BY MARTIN SORRONDEGUY

INTERVIEWS

The last time I interviewed Guy Aitchison for MRR was in the spring of 1989. At the time, he was working out of Bob Oslen's Custom Tattooing on Lincoln Avenue in Chicago. Eventually, Guy left Custom Tattooing and, along with tattooer/piercer Mad Jack, opened his own studio, Guilty & Innocent Productions.

When I went on tour last winter, I was pleasantly surprised to hear punk tattoo buffs all over the country talking about Guy's work; it seems that he's gotten a lot of press in some of the larger tattooing publication lately. These days, Guy works out of a spacious two level studio in Chicago. In early February, I talked to Guy about his progression from local fame to national notoriety. Here's what he had to say: Interview by Ben Weasel, photos by Martin Sorrondeguy.

MRR: Somebody recently told me that a lot of the reason for your rise in popularity had something to do with Ministry.

G: Not really. I tattooed one of the guys in the band...

MRR: Did they credit you on an album?

G: Not that I know of. They might have, there's pictures of Al in certain magazines showing off his tattoos but I don't think any credit is given.

MRR: How did you become so famous since the last time I talked to you?

G: Well, there's a certain publication out of New York which I fell in favor with and they've taken good care of me, they print a lot of my stuff.

MRR: What's the name of that one?

G: *Outlaw Biker Tattoo Review*. It's like the main tattoo magazine available right now that's under \$20. It's not super glossy or anything but they consistently print pretty good work.

MRR: After you left Custom, how hard was it for you to get started here?

G: Well, we were in another space before this one, a cheaper one. I went partners with Mad Jack and we had a great, thriving partnership. We were there for a year, but in that time, the space really started going downhill. The roof started leaking, the dumpsters got locked up and the landlords just started fucking with us in every conceivable manner until it was just time to leave. We just opened up this new space. Jack set it up while I was on the road. I like this arrangement. We're not completely finished, we're building a work station for guest tattooers, just trying to jazz it up and spend some money and time and effort on the place to make it look nice. We've got a receptionist downstairs and I think people really like the fact that we have private offices.

MRR: It's interesting that you're working with someone who does piercings; it seems like those two

things are going hand in hand...

G: Well yeah, because people who are into body decoration in general are going to be into both of them. Not always, but it's a pretty accurate generalization. Often people will get tattoos around their piercings or piercings that work with their tattoos.

MRR: You work by appointment only now; can people still come in and look around?

G: Oh, people can come in and look at our photo books and ask questions or make appointments, just get a feel for the kind of work we're doing and the kind of people we are, which is important too. When you're carrying a tattoo around, you're also carrying the experience of getting that tattoo and if it was an ugly

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experience, you're not gonna like the tattoo as much.

MRR: Is the "appointment only" policy an indication of how busy you are?

G: Right now I'm booked until summertime. Also, it's just a way of organizing things. As you can see, there aren't any designs on the wall so people can come in and say, "I want Number 237". We sit down with our clients, take a deposit, have a consultation and do a drawing either from scratch or from whatever references they might bring in. We also have a pretty extensive library of art books just to spark people's imaginations.

MRR: So nowadays you're doing more of what you want to do.

G: Pretty much. Because the work that gets published are pieces that I did and sent in because I liked those particular pieces. So

people see them and say, "I want something like that". So I get to do more of that type of thing but elaborate on it and go another direction with it maybe and progress - it's kind of a domino effect.

MRR: You're doing a lot of traveling now, right?

G: Well, just because I don't want to get too bored with being here. I pay my way as I go by doing tattoos. It's also fun because when you tattoo people you get to know them and often when you're out of town, working in a different shop or in someone's house, you meet a lot of people. So the workday ends and you get to run around and do whatever you're gonna do with these people you just met. You can get to know people pretty well when you're tattooing them because you're face to face for four or five hours sometimes with nothing to do but talk.

MRR: Who does most of your tattoos?

G: The gentleman upstairs, Eddie Deutsch (from San Francisco) is a good friend and a fellow tattooer and he's been doing a lot of work on me like the big torso piece and some other things. I've collected from about two dozen artists right now just from travelling around. Sometimes I'll make an appointment far ahead of time and fly out to get it done, sometimes I'll just meet an artist that I really click with and maybe not that time but two years later we'll get around to tattooing each other.

MRR: I guess eventually you'll run out of space.

G: Yeah, once I run out of space I'll be really happy because I won't have to sit through this anymore.

MRR: Are you still working in other mediums other than tattooing?

G: I'm not doing album covers professionally right now. I did a couple last year that I just did for free for my friends. I never charged for that because if I calculated my hourly tattooing rate for that, people wouldn't be able to afford it. Right now I'm trying to learn to oil paint with what little spare time I have. I got tired of airbrush and acrylics, I don't really like the look of it so much anymore. Right now I'm just playing around with my tattoo imagery. I'm not gonna try to do any really intense paintings until I've got the medium down.

MRR: Recently someone told me that "No one goes to Guy anymore because he's too expensive". Do you have anything to say to that?

G: Well, most tattooists charge an hourly rate, somewhere between \$100 and \$150 an hour. There's a couple out there who charge more than that and a few who charge less. I'm at \$150 an hour which is maybe a little bit higher than some people but, not to toot my own horn but I'm very quick. I really think that people are getting a better deal from me than they are from most people. They probably just assume I'm expensive because I have a long wait and a reputation and everything.

MRR: I figure if you're getting something tattooed on you for life, it's worth shelling out some cash for it.

G: Yeah, and also I like to get down to business and just get it done. A piece that might take me three hours might take someone else three sittings at three hours each and that's not even an exaggeration. I think I can get away with charging a little bit more because I get more done in that amount of time.

MRR: If somebody comes in with a vague idea and you kind of help to flesh it out in a drawing and it's something you really want to do, does that affect your price?

G: Oh yeah, definitely. I mean, if they've got the money then I won't even worry about it but if it's a project I really wanna do then I might spend some more time on it than they can afford just because I really want to make it the way that I envisioned it.

MRR: What do you think about the recent explosion in popularity of the tattooing and piercing scenes?

G: I think it's great. I think body decorations are fun to have, they're fun to do and it's fun to have friends who are all decorated. I think the fact that it's a little bit fad-ish right now might be a slightly negative thing because there are probably a lot of people getting tattooed or pierced or whatever for the wrong reasons. But I also think that deep down inside, just about everyone out there has room in their life for a tattoo. And if it's done right and done for the right reasons, they're gonna love it for the rest of their life.

MRR: It seems like it's becoming much more acceptable now, you see these Hollywood stars with tattoos.

G: That's too bad because people are going to be getting tattoos because their favorite Hollywood people are tattooed. Again, that's for all the wrong reasons.

MRR: It seems that, at least in the punk scene, people are getting better quality tattoos things like tribal patterns or bizarre landscapes. What do you think started this?

G: A lot of this is because of certain publications. I think something that sparked it

was a series of four books that were released probably five or six years ago by a guy named Ed Hardy, who has really made a lot of

advances in this art. The books were called *Tattootime* and they featured a lot of really cutting edge work. It was shown on all sorts of people, especially younger, more progressive types of people. You'd see some chick with a

bright red mohawk and a tribal tattoo

on the side of her head and piercings in her face. Most of the work that was in there was really good. So people would see it and they'd be like, "Wow, I had no idea!" That's when I first got interested in being tattooed. I already had a couple by then but I had no idea that I was gonna go this far with it. I didn't picture myself getting body suited. Then the *Tattoo Reviews* that have been coming out these last two years have been really slick and they've been featuring really nice work. They're also a lot easier to get ahold of now. A lot of just ordinary drugstores carry

them. So just having good work in print and available to the public, it's gonna plant a seed in people's heads.

MRR: I think a lot of it had to do with the *Re/Search Modern Primitives* book that came out in 1989 too.

G: Yeah, Ed Hardy was in that and the Greg Kulz work that was in there, I think a lot of people

were really into that and

then all the other chapters, it had a little bit of everything. I've also noticed there are a lot of people who'll call me up and they'll want to make an appointment for a tattoo and sometimes they'll be from out of town and they've been looking at these magazines for years and they're not tattooed

yet. They're really interested in tattoos but they've been taking their time about it, I've been seeing a lot of that.

TATTOOS AND PHOTOS

BY

GUY AITCHISON

MRR: Do you see yourself doing this for the rest of your life?

G: I don't know if I'd be doing it professionally, spending 60 or 80 hours a week doing tattoos, just because there are other things I want to do. And when you're a tattooist it really takes over your life. You don't just go to work, tattoo and go home. You're a tattooer wherever you go, whatever you do. People come up to you and ask you questions all the time. I cannot go to a bar without being assaulted by questions. My friends will go to bars or whatever and people will come up to them, "Can you get me an appointment with Guy?" or, "Can you get me a deal?" People they just met asking them if they can get a deal from me. On top of that, with all the preparation time I spend setting up to tattoo and all that, I'm at home in front of the TV waiting for my pizza to be delivered and I'm working on drawings. I'm spending 20 hours a week, just at home, drawing, on top of all the time I spend here.

MRR: How many hours a week do you usually work?

G: Including all my preparation time and everything, 60 to 80 I'd say. That would include time I spend driving across the country because I'm driving as a tattooer. When I suddenly realized that being a tattooer is this art form and that this culture was totally sucking me in and taking over my life, I didn't object at all and I still don't. It's kind of a neat feeling; it's a lot more than just a job.

MRR: I think when you start to make money off of what you really love doing, that's when you realize that you're working way more than you ever would at any job.

G: Right, cause it's not just a job, it's your life. And at this point, I wouldn't trade my life for anything. I would eventually like to paint a lot more. I'd like to be able to make a living selling my paintings. But I can't imagine not tattooing, it's such a neat medium and I love working on people, I love working with people. My interactions with my clients, that's one of the things that really makes it for me. And the opportunity for travel is definitely a plus.

Guy Aitchison can be contacted c/o Guilty & Innocent Productions/ 613 W. Briar/ Chicago, IL 60657.



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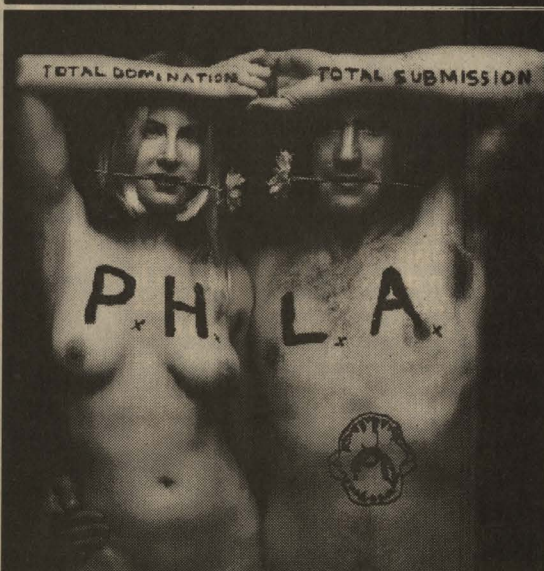
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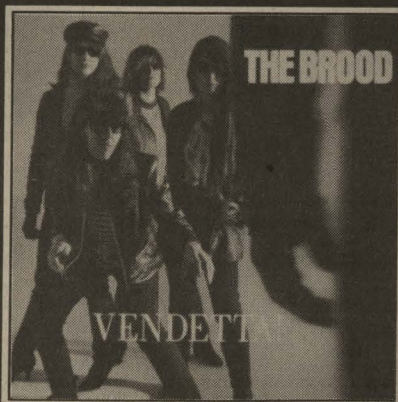
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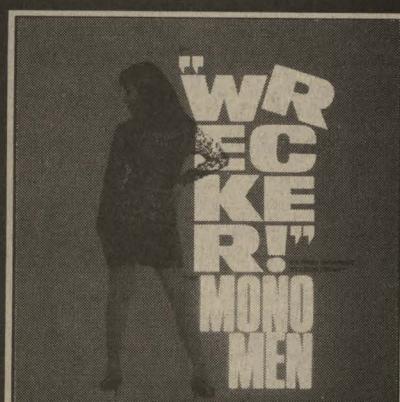
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RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). We are reviewing cassettes again, but they must represent a decent amount of effort. We are also reviewing CDs, but only CD-only releases. If releases are in all 3 formats, send vinyl for a review. No reviews of test pressings.

Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux, (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (MH) Michelle Haunold, (DH) David Hayes, (KK) Kenny Kaos, (SK) Sebastian Kimmell, (MK) Mick Krash, (ML) Mike La Vella, (McM) Mike Mcniel, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (BR) Bruce Roehrs, (DS) Dave Seifert, (SS) Steve Spinali, (KW) Kevin Wickersham, (TY) Tim Yohannan



A.C. - "Unplugged" EP

The world's most prolific noise-esters have now broken another record: they've released the "first ever acoustic noise record". It still sounds like a regular blender-inspired A.C. platter. The only difference is there isn't any distortion on the guitar. Even though they could have milked the gimmick to a wider extent this is still pretty funny. A.C. still does their duty keeping music in its most primal state. Wonderful. (CD) (Psychomania, PO Box 19, Alloa, FK10 2YE, UK)

ACAO DIRETA - "Resisterei" LP

Straightforward NY style punk/speed punk/thrash from this Brazilian band. Song quality ranges from very good to poor. Songs are in Portuguese with English translations. (KK) (Jurgen Hegewald, Friedrich-Ebertstr. 29, 2210 Itzehoe, GERMANY)

AGAINST ALL HOPE - "Breaking Through" EP

This music has a follow-all-the-rules-to-SEHC approach complete with vocal attack and a number of moshy parts infused with the fast stuff. (KG) (Round Flat Records, 63 Lennox Ave, Buffalo, NY 14226)

AMAZING SCREAMING WILLIES - EP

Side one is hard rockin' funny punk with wailin' metal guitar way in the background where it belongs. Side two is a lot more melodic and shows that these guys probably like the TOY DOLLS a whole lot. Good vocalist with clear enunciation and those irresistibly pogo-inducing British inflections. Recommended. (EW) (Weird Records, 61 London Rd, Balderton, Newark, Notts. NG24 3AG, UK)

AMERICAN STANDARD - "Salvation" EP

This 2-song EP has a mid-tempo, power-rock feel and polished production similar to their earlier material. The overall mood seems more tame with singy vocals. This could have college radio appeal. Nothing shocking. (MK) (Blackout Records, PO Box 544, Yonkers, NY 10701)

AMYGDALA - "The Nocturnal Burrito" tape

Frog-stomping music if ever there was any! Grungy, noise hell with back-breaking beats. Played with a sense of humor and lack of self-consciousness that only true nerds can achieve. (DS) (\$2 ppd: Jon, 2161 Bunker Hill Dr, San Mateo, CA 94402)

ANAL CUNT - "Live" EP

Well, if they have any fans, they might enjoy this. It's loud, it's fast, it's sloppy, it's unintelligible. For me, novelty value only. Best part of the whole thing was hearing someone in the crowd say "Boy, these guys really suck." Ha. (TM) (Psycho Mania, PO Box 19, Alloa, FK10 2YE, SCOTLAND)

ASPIRIN FEAST - "Police Beat" EP

The production on this sucker finally does these guys justice. What we got here is a relentless wall of hardcore and screams that puts old DRI to shame. By the time this lets up you'll feel as though your ears are gonna melt. I believe these guys are gone now but their legacy will live on forever thanks to this disc. (NN) (Urban Alert, B.P. 21, 93340 Le Raincy, FRANCE)

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ASTURZENDE BRIEFTAUBEN - "Ausser Kontrolle" CD

Live recordings of 29 songs. I hadn't ever heard them before this, but apparently they've been at it for some time. Pretty basic German punk. I certainly was awed by the depth and diversity of their merchandise. Boxer Shorts and "Portrait" posters??? (TM) (K. Kittner, Postfach 91 05 02, 3000 Hannover 91, GERMANY)

ATOMIC FOSSILS - tape

Melodic, upbeat rock n' roll from this St. Louis trio. They remind me a bit of GREEN ON RED, especially the first song "Uncle Sam". Very clean production. (KW) (3852 Russell #2, St. Louis, MO 63110)

ATOMIC 61 - "Heartworm" 10"

Light years better than their 7", I now hear the psychosis of the JESUS LIZARD or STEELPOLE BATHTUB, the force and guitars of late BLACK FLAG, and the soulful rhythms of JIMI HENDRIX. Although a couple tracks went on too long. I liked all of them fine. A nice surprise. (WG) (Box Dog Sound, PO Box 9609, Seattle, WA)

B.S.G. - "Warm Inside" LP

Very weird, must be some kind of Hessian joke. Although these Germans can play a variety of different styles (primarily a brand of syrupy pop-punk/rock, that at times borders on melodic hardcore), none of the material really meshes. Perhaps this suffers from the "too many cooks" syndrome. (McM) (X-Mist Records, Meisenweg 10, 7270 Nagold, GERMANY)

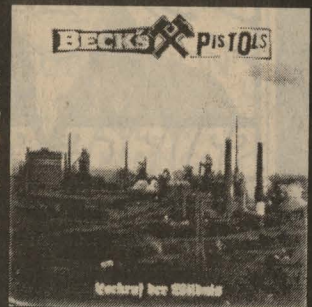
BEATNIK TERMITES - "Ode To Susie And Joey/Termite Hop"

Last year Cleveland's popular Top 40 station, WMMS, played what they considered the town's best new bands. That consisted of a zillion talentless music business wannabes, and Cleveland's one good band, BEATNIK TERMITES, who got a chance to plug their excellent debut 12". This new single might be an even more entertaining dose of speedpop. Musically, the TERMITES are a cross between the UNDERTONES and RAMONES. If that sounds like you might like it, you will. (MC) (St. Valentine Records, PO Box 06121, Cleveland, OH 44106)



BECK'S PISTOLS - "Lockruf" EP

Germany's stardy response to the SEX PISTOLS, with apparently very little influence from them. Straightforward punk/hardcore with throaty vocals and occasional German-style chanting. A tribute to the Argentinean/Italian soccer star, Maradona, is puzzling. (KK) (Teenage Rebel Records, Gerresheimer Str. 16, 4000 Dusseldorf 1, GERMANY)



BENCH - "Hey Mister/Out Back"

BENCH are a rock band with a capital R; I did not realize this. Full-on thick metallic rock guitar riffs abound on this making a heavy mid-tempo crunch which could very well propel them into stardom, you never know... (WG) (Noiseville, PO Box 124, Yonkers, NY 10710)

BIG CHIEF - "Strange Notes" 45

A one-sided slab that epitomizes, at least in my mind, what is wrong with so much of today's "underground" sounds. Go back and listen to THE GERMS original, and then play this. It hurts. Depressing, lifeless and self-indulgent ego-rock. Why fucking bother? (TY) (SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

RECORD REVIEWS

BIG MOUTH - "Fat, Drunk and Stupid" tape

Early 80's midwest style hardcore with snotty vocals. There's modern punky and ska influences present as well. This band probably stirs up quite a pit, eh? (DH)
(\$3ppd. to PO Box 270684, Corpus Christi, TX 78427)

BIRDSKIN - "Home/She Builds"

Competent tuneful alternative pop from the Netherlands. Sorta sounds like major label era HUSKER DU (especially the very Bob Mould-ish chorus in "Home"). Nothing that will start a new era or anything, but I suspect I'll be playing "Home" a lot more than some of the other poop I get. (HD)
(Kelt Records, Jacobijnenstraat 10, 3512 TH Utrecht, HOLLAND)

BOORISH BOOT - EP

Records like this keep me awake at night. You can feel that this band loves what they're doing. 6 songs on this rager. All classic in their own right. Punk as fuck! D.I.Y. production! Lyrics about social life and P.C. Dig this one up if you can. (SM)
(Black & Blue, Suite 152, 400D Putnam Pike, Smithfield, RI 02917)

THE BROOD - "Vendetta" LP

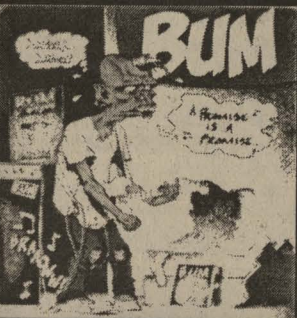
The second LP for these fuzz-drenched garage dwellers. Take a step back into the hip femme-powered world of "Faster Pussycat" and immerse yourself in simple 3 chord psych garage rockers. The inevitable surf guitar, growling screams, keyboards and lots of fuzz will be there to greet you. (MH)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

BUILD UP - "Keep Up The Fight" tape

Basic fast hardcore similar to AMERICA'S HARDCORE or VISUAL DISCRIMINATION. Ordinarily I wouldn't go ape over something like this, but there's just something about this tape that has me playing it constantly (while simultaneously fighting off a strange urge for bananas). Pissed vocals and lyrics. Anti-racist yet violent lyrics. Raw production (4-track?). Strong material. Aggressive would be an understatement. From what I can gather, these blokes are SHARP skins. Gosh. Butt stompin' to say the least. (CD)
(PO Box 11422, Pueblo, CO 81001)

BULLOCKS - "15 Hours" EP

Cool, simple, '77 style, melodic, punk rock. Doesn't sound unlike early SPIZZENERGI's "Where's Captain Kirk?". [What did Spock find in the bathroom?...The Captain's log.] German band, English lyrics. (KK)
(Teenage Rebel Records, Gerresheimer Str. 16, 4000 Dusseldorf 1, GERMANY)



BUM - "Promise is a Promise/Wedding Day"

Extra catchy pop-punk rock. Raw production makes it sound better. Bar-chord rock with melodic vocals. (GF)
(Lance Rock Records, 3200 Island Hwy, Country Club Mall, Nanaimo, BC, V9T 1W1, CANADA)

BUNCHOFUCKINGOOFS - "Carnival Of Chaos and Carnage" CD

These fuckin' goofs have been around forever, so why has it taken me until now to finally hear their music?

What can I say...I lead a sheltered life. CAPITOL PUNISHMENT is the closest reference point for the efforts of these kooky Canucks. Full-bodied, abrasive hardcore and basic catchy thrash with porky production. "Fucked system" lyrics and even skulls with mohawks. Not terribly original, but this five-piece pulls it off with such moxie you'd be a fool not to dig it. "Punk as fuck" is an apt description. (CD)

(Fringe Product, PO Box 670, Station A, Toronto, Ont., M5W 1G2, CANADA)



BUZZOVEN - "Wound" EP

Delightfully sludgy goo-core that would feel comfy with DRUNKS WITH GUNS or any band off of the first "Noise From Nowhere" compilation. Three slugs pump out four cuts of vinyl cyanide packed with feedback. The drum sound is a mite on the "paper box" side, but otherwise this is heavy enough to leave tire tracks on the walls. Gear! (CD)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

CHEMICAL PEOPLE - "Soundtracks" LP

An LP featuring CHEMICAL PEOPLE original instrumentals. Talented musicians drawing from a number of different styles (punk, metal, reggae, funk...). While this might sound interesting, it's actually pretty boring. According to the jacket these "jams" were meant for films. I have no reason to doubt them. (KK)
(Cruz Records, PO Box 7756, Long Beach, CA 90807)

CHINO HORDE - "Merit/Racket"

Plaintive, philosophical emocore with vocals occasionally reminiscent of RAIN. The music, however, plays second fiddle to the mini-issue of *Ahoalton* zine, which is chock full o' info on the Little Rock, AR scene and has personal essays by the band members and several others. (DS)
(\$3 ppd: Long Arm Records, 20 Patricia Ln, Little Rock, AR 72205)

CHUMBAWAMBA - "I Never Gave Up" 12"

The 12" dance mix record of the year is here! Yooowww, get down! Total disco-y remixed versions of "I Never Gave Up" off the *Slap!* LP, only these are much better. Anyone up for a Rave, dude? As bitingly political as ever. (SB)
(Agit-Prop, Box 4, 52 Call Ln, Leeds, LS1 6DT, UK)

CIRCLE JERKS - "Unfortunate Son" EP

I'll admit that I have a real soft spot in my heart for this band, they've been around forever...geez, all right I still like CIRCLE JERKS. Okay!!! A live 5 song bootleg of fairly decent sound quality, this is a nice little bootleg to pick up, and includes an interesting version of "Nervous Breakdown" 7 For other well known goodies. (LD)
(address unknown)



CLINT RUIN/LYDIA LUNCH - "Don't Fear the Reaper" 12"

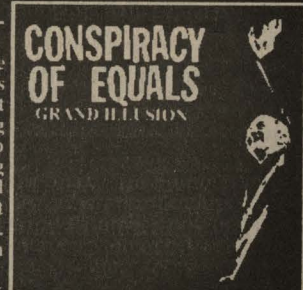
Spacey type new-wave music/noise with equally spacey vocals. Very artsy-fartsy. The kind of music which could really drive a person insane. Cool cover art, though. (KK)
(Big Cat U.K. Records)

COLD WORLD - LP

Oh shit. I thought this was yet another bad Euro band trying to imitate an even worse U.S. band. As usual, I'm totally wrong. COLD WORLD is actually a great band! Their cover pose, in muscle T's and holding baseball bats, is actually a joke about "macho" bands. Whew... Awesome tunes and a variety of styles with tracks ranging from slower moshin' ditties to LARM-ish hyperspeed rage, and some of the fastest around at that. Intelligent lyrics and decent recordings of songs from '88 to '91. "Sailin'" and "More To Come" are my prime choices. Atypical. (CD)
(Sacro Egoismo, c/o Tiberiju, Potschnergasse 9, 2500 Baden, AUSTRIA)

CONSPIRACY OF EQUALS - "Grand Illusion" EP

Ever listen to a record for the first time and yearn to see what they're like live? Thanks to (the now defunct) *Hippycore* for helping put out this Arizona band, we've got an amazing release here. Far above the multitude, they rip out a well produced, tight, intensely winding MELVINS meets CHRIST ON PARADE. And one look at their lyrics tells that they look at hardcore as more than just a style of music. The best release this month, as far as I'm concerned. (SB)
(Dog Day Sunrise, BP 77, 75623 Paris Cedex 13, FRANCE)



CORN FLAKES - "Childish" LP

The Spanish ALL!? Singer sure sounds the same, but the music is much better. Same stuff—pop punk with lotsa pop. Hooks galore. Vocals in English. I'll leave it at that—a more powerful ALL. (GF)
(Jordi, Apd. Correus 35.221, 08080 Barcelona, SPAIN)

COUSIN IT - tape

A five-song dose of metallic hardcore (emphasis on metallic) that's really powerful when everything gels. With time (and a few voice lessons) great things will come. (DS)
(House o' Pain, PO Box 120861, Nashville, TN 37212)

RECORD REVIEWS

COWS - "Cunning Stunts" LP

God, You know, the big mythical guy up in heaven? Well, he plays on this record, kids. 12 tunes of twisted bliss that never let up. As much as I like the first four LP's, I must say this is the most consistent overall and therefore the best yet. I'll be playing this when I'm 75 and smackin' my neighbors kids around. Don't miss them live either. (ML)
(AmRep, 2541 Nicollet Ave. S, Minneapolis, MN 55401)

CRUCIFIX - "Nineteen Eighty-Four" EP

A 3-song boot from a San Francisco recording done in '82. Great sound. Includes a poster with an essay (a meditation on war) by John Stolenberg that comprises the notion of "Disarmament and Masculinity," discussing gender issues in relation to war vs. peace. Be one of 800 to own. (KG)
(no address)

CUSTOMFLOOR - "Homeless" EP

Twangy, discordant guitar work lights up this trio of atmospheric post-punkers. Spare, simple — by and large, an okay disc. (SS)
(Goldenrod, 228-19th St., Del Mar, CA 92014)

CZARNOBYL ZDROJ - "Hipokryzja" EP

Cynical, sinister dirges for a doomed world. Rock- steady drumbeats count off the seconds until humanity is consumed by its apathy and escapism. The bass will relentlessly pursue us to the edge of our graves. The snarl in the vocals tells us we deserve it. (DS)
(no address, POLAND)

DAISY - "Brave Mr. Real/My Dog Died"

A decent slab of fuzz-pop with a slight Creation label feel to it. Musically, it's appropriately noisy and dreamy and melodic, but the vocals detract from the impact. Liked the tunes; singing not. (WG)
(Planned Obsolescence, 495 Satula Ave., Athens, GA 30601)

DAMNABLE EXCITE ZOMBIES - "Suck Your Soul" EP

Yes, this is what made Japanese hardcore infamous! All the ingredients are here: nonstop blistering noise, shrill as fuck screamed vocals, and a wonderfully amusing name. Forget SOB, these guys are the future of Japanese noise. (NN)
(Amok Records c/o Holger Schmidt, Droste-Hulshoff-Str. 42, W-4709 Bergkamen, GERMANY)

DARE TO DEFY



DARE TO DEFY - EP

Buzz-saw fuzz guitars slice in a metallic, mean NYHC kind of way. Vocals sound mean and distant. From Pennsylvania. (KG)
(Inner Rage Records, c/o Jean-Marc Dablin, 5 Rue A. Fleming, 95460 Ezanville, FRANCE)

DAYGLO ABORTIONS - "Two Dogs Fucking" CD

Believe it or don't, they sound just the same as always! Riding the crest

of Canadian 'tardecore, the DAYGLOS carry on the tradition of idiocy by spewing 15 new warped anthems. Good mid-speed thrash with the usual taste of metallic guitar licks and humor that I could only truly appreciate if I was 13 years old. Rockin' toons but they're lyrically as funny as Andrew Dice Clay or "Married With Children"...in other words, not at all. More classic punk stupor or the masses. Duh. (CD)
(Fringe Product, PO Box 670, Station A, Toronto, Ont M5W 1G2, CANADA)

DIRT FISHERMAN - "Tattoo" EP

Boise is back on the map. First Pushead, then TAD, then the TREE-PEOPLE and now this. Four songs total, pretty unique really. Sounds more like some of what's coming out of the East Coast than the Northwest. Haunting female vocals played over some driving stuff at times. Well alright. (ML)
(Screemin' Fez, PO Box 3633, Boise, ID 83702)

DOWN AND AWAY - tape

Ex-PHANTOM TOLLBOOTH bassist Gerard Smith and drummer Jon Coates, and guitarist Billy Pilgrim create a cryptic, swirling, non-pretentious sound. Great guitar work on "Circuit" and plenty of original changes and hooks. A pleasant surprise, since the tape cover looks kinda straight-edgy. (KW)
(Gerard Smith, 196 Avenue A #2, New York, NY 10009)

DRIVE - "Out Freakage" LP

First of all this comes with a free 7" spoof on SST with a cover of the MINUTEMEN's "This Ain't No Picnic" and DESCENDANTS "My World" which are very enjoyable. The LP itself is very pleasant pop punk from the UK which to me sounds like a cross of SQUIRREL BAIT, SNUFF and THE BLISTERS. (LD)
(First Strike Records, UK)

D.S.H. - "Die Welt, In Der Wir Leben" LP

Medium-fast paced German punk rock with thrash/speed-core influences. Male/female vocals work well. Catchy at times, but it could be a little more straightforward, with less fluff and herky-jerkiness. (KK)
(Jenny Heuer, Am Sood 1, 2000 Hamburg 50, GERMANY)

E-TYPES! - "Action Packed" EP

There was an L.A. band in the 60's with the same name, and more-or-less the same sound...that being MONKEES, BYRDS, mod-influenced sounds. Not much improvement in the peppy, preppy, pop world. (TY)
(PO Box 189092, Sacramento, CA 95818-9092)

ELMERHASSEL - "Honour Your Partners" 12"

This British band is reminiscent of MEGA CITY FOUR. The songs don't have quite the punch, and the vocalist isn't as great as Wiz, but the songs are fairly good. A promising debut. (MC)
(Vinyl-Japan, 281 Camden High St., London NW1 7BX, ENGLAND)

ENGAGE - "Turning Point" EP

Picking up with improved production where the last EP left off. ENGAGE do their own unique blend of hardcore, metal, jazz and straightforward rock. At times the music can be a little eclectic but the means make the ends on this record. The lyrical and political content and communicative intent of this project make this an ample example of the Do It Yourself ethic. (MK)
(Re-evolution Records, PO Box 4842, Santa Rosa, CA 95402)

ERCHINT - "Blaze" EP

Punk rock that's full in sound and feeling. Some of this has a bit of a rock feel, with vocals from the gut that lap the mud-crunching guitar riffs. (KG)
(Self-Destruct Records, 1901 Bainbridge Dr., Louisville, KY 40207)

THE FALL - "Dresden Dolls/Psycho Mafia Industrial Estate"

Apparently there is enough interest in THE FALL to warrant bootlegs. THE FALL don't sound too different now than they did back in '77 when this rehearsal was recorded. The defects in this recording may have you checking your needle, but other than the fluctuations in volume the sound quality is all right. (MC)
(Total Eclipse Records, no address)

FEINE DEUTSCHE ART - "Von Anfang An" EP

The front cover reveals they have leather jackets, cigarettes, and STRAY CATS hair. The vinyl reveals they have no distortion pedals, a bored-sounding vocalist, no particular songwriting skills, and no lyric sheet. The back cover reveals this was recorded eight years ago. Does anybody still care? (EW)
(Teenage Rebel Rees, Gerresheimer Str. 16, 4000 Düsseldorf 1, GERMANY)

FLATUS - "Get it While Your Young" tape

Metallic New Jersey style pop punk. Well recorded and catchy. (DH)
(15 Lawrence St., Hamburg, NJ 07419)

FLEISCH LEGO - "Die Hass" EP

Evil, nasty, snarling German hardcore mixed liberally with eerie industrial gothoid effects. Lyrics deal with cannibalism, heroin, and "breakin' the toilet". On blue vinyl, entertaining lyric poster (if you read German) and animal rights info enclosed. Fans of this style should enjoy. (EW)
(Der Bldoff, 7800 Freiburg 1, Bremen, GERMANY)

FRATRICIDE - EP

A Canadian band that has an old-style Italian HC thunder to them. Out and out thrash at times that picks you up and throws you into the wall. (KG)
(Heart First Records, Florian Helmchew, Bockstr. 39, W-1000 Berlin 61, GERMANY)



RECORD REVIEWS



THE FREEZE - "Five Way Fury" LP

9 out of 10 times, live LPs are a waste of time and vinyl, but every now and then... Recorded somewhere/sometime (Europe I assume) this is a "best of" by this mighty Boston band. Good sound quality and full of energy. I wasn't crazy about their last LP, but this reminds me of why I still love their old stuff. Rockin' as hell. They even do "Boston Not L.A." I'm happy. (LD) (Lost & Found, 1M Moore 8, 3000 Hannover 1, GERMANY)

GALLEONS LAP - "Themes and Variations" tape

Poetic yet direct lyrics sung with frantically urgent passion. Music that soars like an eagle and then plummets earthward like a 300 megaton bomb. I'm stunned. (DS) (\$5 ppd: Greg Anderson, 1218 Terry Ave #309, Seattle, WA 98101)

THE GEAR - "Flip Top Bop" EP

3 good songs. Basic rock music. Really good vocals make it work well. This is straight pop-rock, but it sounds great. (GF) (Hey-Hay Records)

GAS HUFFER/MUDHONEY - split 45

GAS HUFFER turns in a pretty cool version of a SILLYKILLERS tune (old Seattle punk band that once housed a future GUNS'N'ROSES dude), while MUDHONEY does a so-so version of the ANGRY SAMOANS "You Stupid Asshole". (TY) (Empty, PO Box 12034, Seattle, WA 98102)

GLORIUM - "Demolition" tape

Aggressive yet mellow, mellow yet exciting. Some of the coolest, offbeat lyrics combined with a nice thick guitar sound and great rhythms. Why do I get the impression that these guys do a lot of drugs? (DS) (George Lara, Jr., 509 W. Aviation, Universal City, TX 78148)



GORIES - "My Baby Says Uuh!/The Idol With The Golden Head" EP

This band has perfected such a fractured, messed-up guitar sound that I honestly don't know if they are virtuosos or missing fingers! These two cover tunes aren't quite as hot as the last time out but if you have been ignoring 'em, your missing out on one of a handful of inspired bands in these lean years. (BD) (Estrus, PO Box 2125, Bellingham, WA 98225)

GORILLA BISCUITS - "A New Direction" EP

Six songs recorded live in Germany. Admittedly, this'll probably be enjoyed by only the die-hardest of fans - sounds like it was recorded on one of those big rectangular portable tape recorders from the '70s. (KG) (no address)

GRAVEL - EP

Reminds me of THE MEICES: slow, plodding bass; boring, fuzzed-out guitar riffs played into eternity; and "I'm hungover, but I gotta go to band practice anyway" vocals. Sorry guys, this just isn't my thing. (DS) (K Records, PO Box 7154, Olympia, WA 98507)

GRUNTER/ARM THE INSANE - split LP

GRUNTER performs fast, grimy HC with metallic squiggles — at full speed, they wail. ARM THE INSANE plays fast basic punk, but their songs are badly fleshed-out in comparison. (SS) (Dominator Records, PO Box 743 Norwood, SA 5067, AUSTRALIA)

GUTTERMOUTH - "Full Length" LP

Two part review here. The music is true to the older SoCal vein (old SOCIAL DISTORTION, VANDALS, etc). In and of itself unspectacular. Cover that with vapid knee-jerk lyrics showcasing idiocy that ranges from misplaced patriotism to straight ahead racism. Too bad there isn't curbside vinyl recycling available here. (TM) (Dr. Strange, PO Box 7000-17, Alta Loma, CA 91701)

HAGGIS - "Can You Stomach Us?" tape

Quick, snappy hardcore with hoarse, straining vocals (works well) and guitars distorted and fuzzed into oblivion. They cover "Dancing Queen" by ABBA! Cool. (DS) (\$4 ppd: Zentrum Productions, 4890 Lakeview Pl, Boise, ID 83703)

HALCION .25 - EP

Recorded live onto a cassette at one of their practices in 1989. Only 100 pressed. The songs are okay, basic punk on one side, slightly more ambient stuff with a keyboard on the flip. I enjoyed its atrocious sound quality, most people wouldn't. (TM) (Ima Hih, PO Box 407, New Plymouth, NEW ZEALAND)

HAMMERHEAD - "Load King/Slumbeyard"

Perhaps not as immediately gripping as their first 7"; This one seems to lack a little of the adrenaline gonzo, while adding some melody and subtlety. Still rough guitar driven noise reminiscent of the UNSANE, these guys have a future. A good blast. (WG) (Amphetamine Reptile, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

THEE HEADCOATS - "Something Went Wrong Again/It's Your Own Fault"

Somewhere in the middle on the wide-ranging CHILDISH quality meter. (BD) (Dionysus, PO Box 1975, Burbank, CA 91507)

HELL, RICHARD - "3 New Songs" EP

Backed by SONIC YOUTH, these tunes all vary substantially. One is a noisy but mid-tempo song that sounds like MICK JAGGER meets FLIPPER. Another is like a VEL-VET UNDERGROUND poem-spoken-over-guitar noise affair. And the last sounds like a really bad pop tune delivered by his backing band. (TY) (Overground Records, UK)

Richard Hell 3 New Songs



HELL BENDER - "Kickbutton" EP

Upbeat, melodic punk with some funky rock parts. The high point is the motivational lyrics with a cool song about racism. (MK) (Oedipus Records, no address)

HELL NO - "Reformer" EP

Mentally time-changing music which reminds me of a cross between VICTIM'S FAMILY and NEUROSIS, but not quite as good or original as either. Mind-fuck lyrics, it's not too bad, and fairly interesting. (LD) (Wardance, 35-18 93rd. St. Jackson Hts., NY 11372)



HGUAL - "Riding on Three Wheels" CD

There are a thousand DC influences here, which isn't to say that they have that nonexistent DC sound. The vocals are a combination of IGNITION and late RITES OF SPRING, while "Chime" is out-and-out MARGINAL MAN. Metal emcore? Yeah, except for those two reggae songs. (DS) (Skene!, PO Box 5422, St Paul, MN 55104)

HOBBLEDEHOY - "Max, Mark's Dog" tape

Kitchymidtempomelodicpoppunk with song titles like "Rat Fart" and "I Like Girls Who Smoke" and a GG ALLIN cover (ack). (DH) (Gator Farm, 800 Crooks Ave, Kaukauna, WI 54130)

HOLE - "Holier than Thou" EP

Apparently this is a bootleg of a Peel session I guess (studio recordings, London 11-91 the sleeve sez). 4 songs total, sounds pretty good really, maybe the band will get around to putting it out for real one of these days. The BEAT HAPPENING/GERMIS cover is too much! (ML) (no address)

HONCHO OVERLOAD - EP

A quiet pulsating psych-pop piece on the A side that would've maybe sounded like VELOCITY GIRL, if it weren't for the mediocre male singer. Side two shifts gears instantly and results in 2 somewhat directionless fast tunes with offkey singing and lotsa flailing about, sorta sounding like a bad SURGERY or somethin'. (HD) (Mud, 2801 N. Coler, Urbana, IL 61801)

RECORD REVIEWS



ICKY BOYFRIENDS - EP

"What We Had" leads a set of ultra-basic, though charming slow and amateurish punkers with more than their share of personality. The simple production complements the band's sneering humor. Pretty good. (SS) (C&P Records, 109 Minna St. #341, San Francisco, CA 94105)

IDENTITY - "Me To Be" LP

Powerful, melodic thrash/punk with lots of changes and crunch. Very listenable, but I can't tell if the vocals

are in English (although the song titles are). The singer's gruff voice rattles along with the quick pace of the music and no lyric sheet is provided. Definite bonus points taken away for that, but if you like speedy punk with harmony you'll probably like this one. Reminds of NOFX or early PITCHFORK. (SR) (B-Core, Jordi. Apd. Correus 35.221. 08080 Barcelona, SPAIN)

INHUMAN CONDITIONS - "Secrets" LP

Melodic German hardcore that has a metal influenced SoCal sound. The vocalist has a strong, clear voice which in combination with the music reminds me of REASON TO BELIEVE. The lyrics deal with love (or lack of) and politics in a broad sense (ouch!). Good, but it's all been done before. (MM) (Amok Records, Droste-Hülshoff-Str. 42, W-4709 Bergkamen, GERMANY)

IRON WORKS - "Toll/Here It Comes" flexi

The A-side sounds like PINK FLOYD, nuff said. The flip has more danger to it, more of a beat, a punk edge that cuts and makes it a keeper. Comes with issue #12 of... (TY) (The Village Noize, 48-54 213th St., Bayside, NY 11364-1234)

JACK WITH KILLER - "Death To Timid Pop" tape

Japanese hardcore that's quirky and jumpy and hard to get a grasp on. They switch between fast harsh stuff and seemingly happy tunes with goofy vocals. With no song titles I really can't tell what's going on but they seem to have a good attitude. (NN) (Yoshiyuki Takahashi, 1-17-21-205 Katakura, Kanagawa-Ku, Yokohama-Shi, Kanagawa 221, JAPAN)

JACKONUTS - EP

BUTTHOLE SURFER like delay effects with treated vocals but, with more structure. The address on the sleeve is in Athens, GA. Bet they never get to play with REM and that ilk. (MM) (S.O.L./Homestead)

JAWBOX - EP

This two song 7" features new material since having added a second guitarist. Their sound has definitely developed heavily and mechanically, ringing with discordant melody. The lyrical content is abstract and image provoking. The sound works well with the production of Iain Burgess who worked with Big Black. (MK) (Dischord)

JOHNNY KANNIS - "King of the Surf/Pushin' Too Hard"

BEACH BOY/CHUCK BERRY surf meets RAMONES type drive makes the A-side totally enjoyable. The flip is the SEEDS classic, done well but not quite up to to SKY SAXON'S insanity. (TY) (Dog Meat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)



JUKE - "Don't Hate Us Because We're Beautiful" EP

From the ashes of other cynical East Bay bands (Soup and Spent) comes JUKE. Simple music made by over educated aging punk rockers. Comes complete with a JUKE essay on it's philosophy which seems like something plagiarized from an MC5 record. Quirky as can be, this is bound to be a hit with grouchy punks having large vocabularies. (LD) (Lookout)

KING LOUIE KATZ - "Back of the North Wind" tape

A pleasant surprise. The last thing I expected to hear was a bunch of wall-of-sound, fuzzed-out, psychedelic rave-ups! Stare at the groovy cover and let the DYLANesque vocals take you back to the 60's. (DS) (\$4 ppd J. Zadorozny, 348 Pembroke St E, Pembroke, Ont K8A3K4, CANADA)

LACERATION - tape

I read the name to myself in a low growl and chuckled but the joke was on me. Ex-members of ASPIRIN FEAST lead a full on metal assault, while lyrically providing a somewhat dismal view of the world today. Musically these guys are especially powerful and heavy, calling to mind the early days of HELLBASTARD. Straight up shouted vocals make for a pleasant change from the typical gruff grunts. Get this. (NN) (106 10th Ave. E., Seattle, WA 98102)

KRAYONS - "Total Fucking Chaos" tape

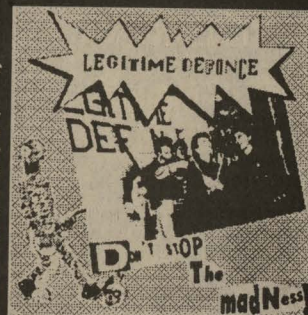
Seems that this band has been together since 1988 or so. 90 minutes of tunes combining melodic pop punk, metally hardcore, DC style stuff and more. (DH) (\$4.50 ppd. to 6237 Hanley, Corpus Christi, TX 78412)

LARGE - "Bring It Back/Hate&Devotion"

I give them credit for adding saxes and slightly adventurous arrangements but this is still of the "SubPop generation". I dunno, if you (that's all of "you") think you can make better records than the JIMI HENDRIX EXPERIENCE or ROXY MUSIC, more power to you. I'll be glad to listen to your records in ten years but until then don't record! (BD) (6717 Conway Ave., Takoma Park, MD 20912)

LEGITIME DEFONCE - "Don't Stop The Madness" EP

Ass someone recently said to me, "Boy, not bad for a French band." Actually, French punk bands have been churning out some totally hot stuff for a while now, and this debut is no exception. Quick-paced, hook-laden, fine zippy playing and sharp production all make the grade. Top notch melodic hardcore. (TY) (Panx, BP 5058, 31033 Toulouse, FRANCE)



LOOTBAG - "Next 15 KM" tape

Way better than average tape here. The first tune is a metallic reggae ska dub thing. Then the melodic punk rock kicks in, then more ska, more melodic punk, dub, you get the idea. Cool lyrics, too. Tasty. (DH) (\$3 ppd to Tony Goluza, #1-507 Simcoe St, Victoria BC V8V1L7, CANADA)

M.D.C. - "Hey Cop!!! If I Had a Face Like Yours" LP

A new studio recording that has MDC going back to a more straight forward punk/hardcore sound. A few songs, "If I Had a Face Like Yours" for example, are reminiscent of the first MDC LP, while others forsake speed for more power. This is pretty good, but the production could have been better. (McM) (R Radical, 2440 16th St. #103, SF, CA 94103)

MALE - "No Future In 1977" EP

Originally recorded in 1977, this purports to be the first punk recording done in Germany. Appropriately raw, these 6 songs are generally fast punk with really great vocals in the vein of Switzerland's DEITER MEIER or FRESH COLOR. But, the sound is so tinny that it's more of a tease than a rewarding listen. (TY) (Teenage Rebel Records, Gerresheimer Str 16, 4000 Düsseldorf 1, GERMANY)



MAN IS THE BASTARD - "Backward Species" EP

I've decided to permanently nail this to my stereo. SoCal's MAN IS THE BASTARD (formerly CHARRED REMAINS) is a ruthless, four member unit that adds yet another branch to punk...what the band likes to call "power violence". They defy any categorization though. Imagine a monolith of twin bass guitar feedback, laced with noisy ultra-fuzz guitar united in chaos with thundering, intricate, jazz influenced drumming. This is the tumultuous backbone for roaring vocals citing atrocities of human evil. All of this and a dose of droning industrial suffering solidify this as a bonafide musical threat. (CD) (Ecocentric Records, Dresdenerstr. 30, 5400 Koblenz, GERMANY)

RECORD REVIEWS

MANACLED - EP

How can I put it...these guys sound like a Vermiform band. Harsh brash songs that grab you by the balls and don't let go. Pretty heavy guitar work and an overall snotty feel make this record enjoyable. There's a lot of in-studio chatter that gets pretty annoying but somehow I doubt they care. (NN)
(Vermiform, PO Box 1145, Cooper Station, NY, NY 10276)



MAYDAY - "The Underdark" EP

Guttural hardcore grind of the post NEUROSIS school. Slowish tempos, massive riffing, angst vocals, you get the idea....(HD)
(Vicious Circle, PO Box 3607, Langley Park, MD 202787)

MEATHOOKS



MEATHOOKS - "God Crash DOA/Beg For Your Ass"

Not even sure what speed this spins at, but we'll try 33. "God Crash DOA" is a structured noise collage, heavy on sampled insanity, while the flip is more "musical", but with echoey vocals and a ton of distortion. Could be a hit, but this kinda strikes me as noise for noises sake. (WG)
(Disastro Mix-Noiseville, no address)

MEATHOUR CHICAGO I.R.A. -

"Steak" CD

A power disk jammed with dark and deep P.C. lyrics. Nineteen songs on this disk. Giving a fill of industrial disco metal, but yet a sound of its own! The I.R.A. will love their ingredients! (SM)
(Indies Records Milady Horakoue 25, 60200 Brno, CZECHOSLOVAKIA)

THE MEICES - EP

Three melodic rocking songs. "Don't Let the Soap Run Out" reminded me of SUPERCHUNK with acid inspired lyrics. "We're Freezing" has a cool screechy guitar solo as it fades out. "Back In Your Life" is a good JONATHAN RICHMAN cover. (MM)
(Empty Records)



MELVINS - "Night Goat/Adolescent Wet Dream"

A representative slab of the MELVINS' oxen-style musical trample. "Night Goat" slugs you like the school bully on Quaaludes, while "Adolescent Wet Dream" is a skewed garage smash. OK, OK, I like it... (WG)
(Amphetamine Reptile, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

MOB 47 - "Racist Regime" LP

It's quick, it's thrashy. They certainly seem more adept at their faster material - the faster songs were more

memorable than the slower, more straightforward punk songs. I found it refreshing; it's great that there are still some bands who aren't playing to be on SubPop or AmRep. (TM)
(Revolution Records, PO Box 49, Scarborough, North Yorkshire, Y011 2ZY, ENGLAND)

MONOMEN - "Took That Thing" EP

Seattle-esque hardcore rock, not *too* sludgy. Side one is from a forthcoming LP, side two is a pair of "novelty" covers ("Shakin' All Over" and "Mr. Eliminator"). Probably of interest primarily to dedicated fans and collectors for the robin's egg vinyl and Cherry Poptart on the cover. (EW)
(Sympathy for the Record Industry)



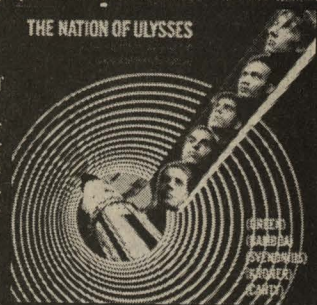
NAKED AGGRESSION - "Keep Your Eyes Open" EP

This is an awesome follow up to their first EP. As good as that one was, this one blows the other away. Great female/male vocals which still continue in the AVENGERS vein. (But harder). With five politically aware songs, this is a sure fire "pick of the litter". Great work! (LD)
(\$3.50 ppd. to: Broken Rekids, PO Box 460402, San Francisco, CA 94146)

NATION OF ULYSSES - "The Birth Of The Ulysses Aesthetic" EP

Point one: their aesthetic is poetic terrorism put to action. Point two: their analysis makes the important link between existential despair and militant action. Point three: they're young and have incredible hair style. (LH)
(Dischord Records)

THE NATION OF ULYSSES



NATIONS ON FIRE - "Strike the Match" LP

I can't say enough great things about this record, fiery HC, with super vocals and highly intelligent lyrics. Possibly the best record of the month. Sharp looking cover photo. This is so good I can't think of anything else to say besides buy it, or you'll kick yourself forever. Besides they gave us a really nice pat on the back in the liner notes - I blush. Numero Uno. (LD)
(Strive records, Gartenstrasse 14, 6729 Rulzheim, GERMANY)

NATIONS ON FIRE



STRIKE THE MATCH

NEIL SMITH - "Live Potato" EP

Well, Stevie Nicks has come a long way since his "Blow This Taco Stand" days. This adventure takes in visits to OZZY'S studio where Neil records country ditties like "All the Girls Have Zits" backed up by SOCIAL DISTORTION. A huge audience howls their approval. Everyone goes home completely befuddled. (BR)
(Razor Records, PO Box 420865, San Francisco, CA 94142)



NIRVANA - "Coming Down Heavy" EP

The continuing saga.... NIRVANA bootlegs spewing forth from unnamed sources. This one is a good quality live recording from two venues: Hollywood Paladium 1990, and one from January of this year. Great negative creep kind of sleeve- silver and black. Pick it up at your friendly neighborhood record store. (BR)
(Blood Breath Records, no address)

NOISE CULTURE - "Face the Future" EP

The styles range from gruff rap-punk and VICTIM'S FAMILY-ish jams to committed positive punk. Didn't connect with me. (SS)
(Rainer Sprehe, Theo-Claas-Damm 5, 4834 Haesewinkel, GERMANY)

PITCHBLENDE - "Sum/Lacquer Box"

Emo pop played by some guys who have heard a SONIC YOUTH record or two in their lives. Veterans of many different bands, PITCHBLENDE are based in the D.C. area. Nice package, first release on the new Land Speed label. (ML)
(Land Speed, PO Box 4066 Duke Stn., Durham, NC 27706)

THE PLAGIARISTS - "Disposable Girl" EP

Music is cool—sounds like early POLICE with a guitar that is too clean. But the cheezy vocals are too much. Sounds like early new-wave/rock skinny tie stuff. *Might* pass with some K nerds. (GF)
(Disposable Records, 2135 Haste St., Berkeley, CA. 94704)

PRESSUREHED - "Wired for Sound/Hed Strap" flexi

This one's a freebie that comes with Flipside 77. The tunes here have a trancey, droney, quasi-psychadelic feel which alternately sedates and bores me, depending on my mood. I'm tired now so it sounds OK, but I could see this getting on my nerves. (WG)
(Flipside, PO Box 60790, Pasadena, CA 91116)

PRIMITIVE TRIBES - "New World Death Frenzy" tape

Wow, this is good! My head was bobbing before I realized it. Mid-paced hardcore with effective breaks and lyrics that rate high on the punkometer. A good deal of variation keeps this release interesting and unique. These guys are going places. (NN)
(PO Box 785, Flagstaff, AZ 86002-0785)

RECORD REVIEWS



PROFAX - EP

Another excellent release... what is this, my lucky month or something? I hit the jackpot. Punk (hard-core?); no, punk, band out of Germany. I'm into this fuller, heavier (not to be misconstrued as slow, mind you), harder, not-so-perfectly-produced sound. Definitely get a hold of this, as I don't think I'm doing them justice here, oh, and it comes with *Confrontation #2*. (SB) (\$7.00 ppd, c/o Corey V. Villiez, Irisstr 19, 6700 Ludwigshafen, GERMANY)

THE RAGS - CRUNCH!! LP

These guys say their influences are the DAMNED and the DEAD BOYS. They don't quite come up to those standards, but this is basically entertaining melodic retro-punk from Germany with English lyrics. If they'd taken the best four songs and put out an EP it would have gotten a rave review, but the full LP does drag a bit in places. (EW) (Incognito Records, Hochfirststr. 23, 7000 Stuttgart 80, GERMANY)

RAINHOUSE - tape

Melodic, metallic punk with a tinny, kinda weird, kinda neat guitar sound. Lyrics are basically about personal frustration, and the vocals have that strange, GOVERNMENT ISSUE cadence every now and then. (DS) (\$3 ppd: Mike Scully, 85 West Northrup, Buffalo, NY 14214)



RIPCOLDZ - "Kidnoise" LP

Ever wonder how a PAULA ABDUL song would come across in a '77 punk style? Well, these Canadian punkers did. On a more serious note, "No Choice" deals with teenage pregnancy and and it's tragic results. All in all, a respectable follow-up to their first LP of '77 punk. (McM) (En Guard Records, 1671 St-Hubert, Montreal, PQ, H2L 3Z1, CANADA)

RISE ABOVE - "B is for Bootleg" EP

Hard and fast hardcore with lyrics that exude a disgust for meat eating. "Where the Meat is Red" is an educational tune describing the plausible cancerous deaths that come to those who consume. (KG) (Warehouse c/o Jeroen, PO Box 90, 8500 Kortrijk, BELGIUM)

RISE FROM THE DEAD/FILTHKICK - split EP

A convergence of thundering power from opposite sides of the globe. Japan's RISE FROM THE DEAD belts out a couple of brawny megaton h.c. doses. As wicked as most Japanese thrash bands but with enough character to distinguish themselves from the pack. FILTHKICK, from England, trigger two violent exercises in early C.O.C.-land. Froggy vocals over dirty hardcore grunge. Not recommended for the mentally unstable. MCR deserves a pat on the back. (CD) (MCR Co., 157 Kamiyaga, Maizuru, Kyoto 624, JAPAN)

SAMIAM - "Beauf" 12"

This new European 12" contains new songs on the first side and re-recorded versions of old songs on the second. The production is great. It seems as though SAMIAM have actualized their potential sound. The songs are full and well structured with a heavy, dark and yet melodic momentum. (MK) (Beri Beri, Marshnerstr. 32, 2000 Hamburg 76, GERMANY)

SHELTER - "Quest For Certainty/After Forever" EP

Could it be? SHELTER doing BLACK SABBATH covers? I can just picture what inspired them. Ray Cappa and company sitting in a dark room, babbling about "the pretty colors" while staring in amazement at a purple lava lamp. In the background, we hear Pink Floyd, Black Sabbath, and Deep Purple swirling out of the stereo as the bong is passed from band member to band member. As the walls in the smoke filled room become less and less distinguishable; they finally fully understand what complete idiots they used to be, and decide on the spot to put out a full length LP entitled "Sticky Green Buds". For now you'll have to settle for the bootleg. (SB) (you got it, no address)

SHARKBAIT - "PHLA/Total Domination, Total Submission"

"Tribal Tech" (which to me means that there's drums, right?) industrial stuff from SF. Features the usual barrage of produced industrialisms: the extra percussion instruments, big electro "whomps" endless vocal decanting/chanting. Or you might say, a cross between KILLING JOKE and KRAFTWERK. (HD) (Primitech, 3501 California St. #204, SF, CA 94118)

SHEEP SQUEEZE - "It's Not Working" EP

Well, run me over with a punk rock bulldozer. These guys don't stand in line, they're the ones who cut to be first. Full on punk rock. Screaming vocals, messy drummer, noisy guitars. There's a cover of BUTTHOLE SURFERS "The Shah Sleeps in Lee Harvey's Grave"! You get the point. (SM) (\$3.00 Chicken Farm Records, 509 Little York-Mount Pleasant Rd, Milford, NJ 08848)

SILLY ENCORES - "Merchant Bankers" LP

These guys show a good sense for varied instrumentation, melody, and song-structure...ranging from slick melodic punk to change-of-pace rockers. Not entirely distinctive, but very listenable. (SS) (Teenage Rebel, Gerresheimerstr. 16, 4000 Dusseldorf 1, GERMANY)

SLAVE STATE - "Evil Empire" tape

Hands down this is the best tape I've heard this year. Astoundingly tight, stop-and-start, Black-and-Decker thrash. Rabid hardcore that's a tagteam of the best qualities of INFEST, ASPIRIN FEAST, and HELLNATION. A "must get" for high speed addicts. (CD) (\$3 to Mike Gifford, PO Box 1201, Buffalo, NY 14213-1201)

SLOT - "Grandma/10 Ft. Starc"

Pretty decent loud-pounding but-still-with-a-laconic groove type stuff. Imagine the TOILING MIDGETS crossed with the JESUS LIZARD and you might come close. "Grandma" also comes with ethereal femme vocals ala LUSH and with the noisy underpinnings, actually comes together to result in something pretty engaging. (HD) (Sympathy or PO Box 8041, Ann Arbor, MI 48107)

SMEAR - EP

This three-bee gives you the best of both worlds: some seriously distorted guitar noise tempered by subtly infectious, poppy rhythms. On top of this, you get sincere, pertinent lyrics - not meandering, "confused young adult" bullshit. Tres bien. (DS) (Subcorridor Records, PO Box 936, Astor Station, Boston, MA 02123)

SOULCHARGE - "Crossing the Line" EP

Try ASEXUAL-style vocals atop less poppy DAG NASTY-sounding music. Mid-tempo melody with a slight rock production feel. Quality job. (KG) (42 Records, Nelkenweg 45, 7303 Neuhausen, GERMANY)

SPERMBIRDS - "Eating Glass" LP

Maybe not quite as sharp as most of their releases, but still a cut above most straight hardcore bands. Lee Hollis's vocals still are intense as hell, and the band still rips, but they're experimenting a bit, which is both good and bad. Good, in that it breaks the repetition, but bad in that they lose a bit of their rage due to structural quirkiness, sacrificed for more power. Still one of Europe's best. (TY) (X-Mist, Meiserweg 10, 7270 Nagold, GERMANY)

SPITBOY - EP

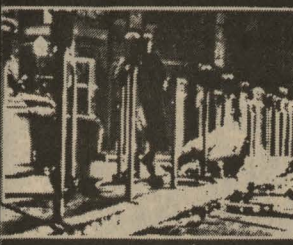
Having seen SPITBOY play around the Bay Area the last year or so I knew this would be a good record. I wasn't prepared for its absolute greatness. Musically, it's mid-tempo punk rock with angry/raw vocals. The lyrics reflect what it's like to be a woman in 20 century America and to deal with rape, sexism and fear of the streets daily. I think this record will encourage quite a few women to start bands of their own. Truly inspiring. (MM) (Lookout Records)

SPUNK - "You Gonna Eat This" EP

This debut EP from a Houston band sits in the over-crowded pool of metal-tinged hardcore. Side one brings you two ham-fisted tunes with powerful vocals, while side two gives up one charmingly catchy rocker and one disposable funky wank. The band has obvious talent, but seems to lack a certain punk edge. (McM) (Fist-O-Fury House, 8834 Winningham, Houston, TX 77055)

RECORD REVIEWS

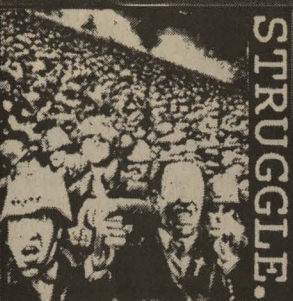
STRAWMAN



STRAWMAN - "Politics On The Pavement" EP

Great debut from one of the best local bands. Raw vocals and catchy tunes. Intelligent lyrics with the kind of meaning you don't expect from Frisco bands. Great packaging, of course. Essential. (LH)
(Allied Records, PO Box 460683, San Francisco, CA 94146)

Politics On The Pavement



STRUGGLE

STRUGGLE - EP

Yes, yes, yes, yes, yes. A way hot 7" by a San Diego band that is so intense and emotional and unsurpassable live... The music here is heavy hardcore with moving grooves. The cover is a booklet with a cool exposé of thoughts, lyrics, photos and more. Get it. (KG)
(\$2.50 ppd, Ebullition, PO Box 680, Goleta, CA 93116)

SUGAR SHACK - "Fearless Frat Killer" EP

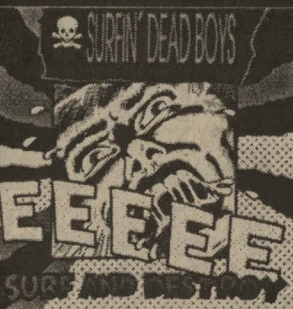
This new three songer shows a noticeable change of direction for these boys; gone is their heavy 70s guitar assault, now replaced by a raw, trebly, almost HEADCOATS-style stomp. The title cut reveals a tad of their old "thickness", while the two flipsongs are rockin' garage tunes. (WG)
(Anomie, PO Box 131172, Houston, TX 77219)

Sunspring.



SUNSPRING - "Slinky" EP

The best bands always defy description. This is one of the most creative, hardest records I've heard in a long time! Surging, churning guitar, drenched in feedback and distortion, batters against tortured vocals, stops on a dime, staggers through some of the most demented guitar harmonies I've ever heard, then turns on its heel and plunges headlong back into the maelstrom. Word. (DS)
(\$3.50 ppd: Slamdek Records, PO Box 43551, Louisville, KY 40253)



SURFIN' DEAD BOYS - "Surf and Destroy" EP

This Finnish band seems rather obsessed with surf. Other than the English lyrics this really has little to do with the surf music genre. The 4 songs are garage pop which have some catchy moments, but that's about it. (MC)
(Alternative Action, PO Box 74, SF, 11101 Riihimäki, FINLAND)

SURGERY - "Little Debbie/Queen To Queen Level Three"

These guys are quickly becoming the boogie rock lords of the NYC-Amrep-7" crowd. Take away the proto-punk/lower east side trappings and you get basically big swagger rock albeit with an indie bent. "Little Debbie" unapologetically celebrates these qualities down to the blooz-rock guitar solos and lascivious subject matter, too many riff-cliches here for me, but it does 'rock' okay? (HD)

(Amphetamine Reptile, 2541 Nicollet Ave, S. Minneapolis, MN 55404)

SWIRLIES - "Sarah Sitting" EP

The A-side "Sarah Sitting" is an ethereal swirling mass of melody, distorted guitars and barely perceptible vocals. "Didn't Understand" is a MY BLOODY VALENTINE influenced atonal song sounding somewhat off-center, and "Chris R.", the second B-side cut is a wispily-sung quiet pop tune. (MH)

(3.50 ppd., Slumberland Records, PO Box 8012, Silver Springs, MD 20907)

TECH AHEAD - "Certain Revenge" LP

Loud guitars. Thumping, bottom-y bass. Drum machine. Sorta going for a Chicago sound. Almost shameless in that respect. Still, lots of weird parts and good production. Nice lookin' cover too. (LH)

(Ant Arctic Records, Kirchstr. 5, 8901 Aindling, GERMANY)

THIN WHITE LINE - "Enough Is Enough" EP

Apparently, this band has been around for years. Four catchy songs, musically somewhere between BIG DRI.L CAR and early DAVID BOWIE (if you can believe it). Strange combination that works most of the time. Incredible vocal range. From Pittsburgh... (LH)
(Smog Veil Records, 441 East 222, Apt 13 Cleveland, OH 44123)

THOUGHTCRIME - "Reconsider Black" EP

Clanky guitar, and nasally, snotty-sounding vocals help give this a trashy sound. Good angst-ridden lyrics. Not great production but lots of hate. (MK)
(13 Powell Street, Seneca, SC 29678)

THREE STONED MEN - "Higher Than God" LP

David Nudelman, the enigmatic, self-proclaimed "czar of the San Mateo folk scene", debuts with a new outfit determined to shake the "new Dylan" tag. The results are pseudo-concept album about the non-dangers of dope-smoking filled with spare, low-key rockers (and some very unlikely cover tunes) that bring to mind JONATHAN RICHMAN, the FUGS and even the RAYBEATS. Apparently most of the pressing shipped to Portugal where he is revered as a near-deity. (BD)
(Shit-On-Fire, 380 Magellan Ave., SF, CA 94116)

THUNDER MUG - "Pork Some Beef" CD

A five song CD that puts you on your feet! This thing is a rager! It's hard to compare THUNDER MUG with any other band, so I won't! They write songs with tons of parts and bridges. A grinding sludge part that jumps to a punk tune that ends with a killer lead! I can sum it all up in one word - "Hellma". (SM)
(Nieuwe Inslag, 77B 4817 GN, Breda, HOLLAND)

TOTEN HOSEN - "Learning English Lesson 1" LP

Even though this came out late last year and is on a major, the concept here deserves recognition. This long-standing German punk band has done an album of covers of early punk rock. Big deal, but...they have brought in members of the original bands (usually the singers) to join them in a remake. Includes RAMONES, SHAM 69, HEARTBREAKERS, ADVERTS, BOYS, 999, UK SUBS, LURKERS, VIBRATORS, CHELSEA, DAMNED and more, with other 'stars' thrown in (Ronald Biggs, Cheeta Chrome, Dick Manitoba). Polished punk, but done in a classy way that makes it re-exciting. (TY)
(Virgin Records, GERMANY)

UNBORN SF - "And We Don't Care" EP

This is a remake of an old UNBORN SF EP. Sound quality is poor, but the energy level is still there. Loud and abrasive. '77 punkish style. Only 100 made so dig in fast. (SM)
(Alternative Action Records, PO Box 74, SF, 11101, Riihimäki, FINLAND)

UNION MORBIDE - "015" EP

From the moment I put this on the turn table, I was hooked. three songs that deal with personal/emo kind of stuff. It's sung with truly stand out vocals which remind me vaguely of Gary Floyd (The DICKS). Good fast pace with loads of melody. You should really try to find this somewhere. (LD)
(Let's Make Our Own Record, Venenlaan 47, 1623 RA Hoorn, HOLLAND)

THE URGE - "Self Respect, Manners and Decency" LP

This is as described within: Pure Punk Rock. The slash and burn guitar technique compliments CHARLIE HARPER-esque vocals. Call it tribute to 1977 UK SUBS. The song titles such as "I've Got No Religion" and "Burning Church" are clear indicators of the band's leanings. The lyrics embody strength and conviction. A good record. (BR)
(Incognito Records, Hochfirststr 23, 7000 Stuttgart 80, GERMANY)

VELOCITY GIRL - "My Forgotten Favorite/Why Should I Be Nice to You?"

Warm fuzzy English style pop. Really good. Neat production. Very sweet, but kinda dark. Like if THE PRIMITIVES were still good. (GF)
(Slumberland Records, PO Box 8012, Silver Spring, MD. 20907)

VICTIMS FAMILY - "The Germ" LP

VICTIMS FAMILY always amaze me. This LP displays the usual excellent musicianship and catchy songs with punk, jazz and funk influences. Most bands would take the riffs in "My Evil Twin" and make 6 different songs out of them. Schwartz-core to the max. (MM)
(Alternative Tentacles)

RECORD REVIEWS

VINDICTIVES - "Invisible Man" EP

Very cool garage punk which sounds like bands such as the QUEERS, and another certain unnamed band from Chicago who a certain member of this band sings for. Vague enough for you? Neat stuff here kids, pick one up today! (LD)
(\$3.00 ppd, PO Box 183, Franklin Pk., IL 60131)

VIRUS 4 - "Und es Aendert Sich Doch Nichts" EP

Raw, melodic, German punk rock. Catchy without sounding polished or refined. Kind of reminds me of O LEVEL, TV PERSONALITIES and THE SWELL MAPS. The tribute to Jaegermeister kicks ass. Recorded in 1988, no label. (KK)
(no address)

VISIONSTAIN - "The Campsite" EP

A pleasant 3 song EP which brings to mind the PIXIES. But why do bands insist on covering stupid bands like The SUNDAYS (at least that's who I think it is.) (LD)
(Dutch East)

WARSHINGTON - "First Strike" LP

This German 3-piece cranks along at varied tempos and has an interestingly heavy sound. Vague, personal lyrics, although a satirical side shines through on "I'm a Patriot". Definitely had my toes tapping and my head shaking, but this isn't really breaking any new ground. Strong production and tight musicianship make this better than average. Best tracks, I feel, are "Learn" and "Watch Yourself", for the sheer sake of their respective power. (SR)
(Hass Produktion c/o Tom Marschal, Herner Str. 143, 4350 Recklinghausen, GERMANY)

WEIRD FEELING NUMBER 3 - "You Are Good" EP

Three songs on this beefy slab. Solid punk with good hooks. They have a very early RAMONES influence. These guys are totally good. (SM)
(Standley Brothers, PO Box 20034, Seattle, WA 98102-1034)

WILD BREED - "live" EP

Four tracks of demented garage trash of dubious sound quality. Mr. Nudelman's bellowing and twisted lyrics underly one of the few attempts to infuse these recycled garage riffs with even a modicum of originality. Reminds me (strangely enough) of a RANCID VAT, pointing to excessive substance abuse as the springpool of any good music. (BD)
(PO Box 1591, Burlingame, CA 94010)

WOGGLES - "I Got Your Number" EP

Superior playing and an attention to detail set this apart from the run-of-the-mill 60s retro record. The band does not adhere to the strict '66 cave-rock guidebook but instead adopts a more refined (yet punchy) sound. This wouldn't sound outta place on some cheapo movie from '68 and I'm sure there were decent barbands doing similar stuff as late as '71. Surprisingly good. (BD)
(Estrus, PO Box 2125, Bellingham, WA 98225)

WOMBELS - "Too Long" EP

The title track has a fast, FUNERAL ORATION feel to it (that's a compliment), and the slow tune, "Faith," chips away at a slow, memorable tune with piccato guitar work. Recommended. (SS)
(Incognito Records, Hochfirststr 23, 7000 Stuttgart, GERMANY)

WYNONA RIDERS - "Some Enchanted Evening" EP

Blending mid-tempo punk energy and post-punk complexity, the WYNONA RIDERS deliver an appealing first single. "Childhood Games" starts out with a CIRCLE JERKS style guitar riff and uses melody and screamed vocals to push the song forward. "Pack Rat" is the standout cut building tension with its minor key three chord barrage and incorporating a honking trumpet. While that cut is short fast and to the point, "Catfish Discipline" is nicely sung vocals, multi-layered guitar, wanky solos and echoey backing vocals. The first two songs, however, make this a great release. (MH)
(Lookout Records, PO Box 11374, Berkeley, CA 94701)

YUMMY - "Candy Day" 45

Side B is melodic THUNDERS punk with hooks galore and some powerful drumming and bass work. "Do Your Fix" is more cesspool oriented with dangling raw appendages and small furry creatures bludgeoned all about their heads. Good stuff. (BR)
(Bag of Hammers Records, PO Box 928, Seattle, WA 98111)

YUPPICIDE - "Fear Love" LP

Big heavy New York hardcore. (read that with a big heavy NY accent) 10 songs about gang bangers (thugs not rapists), AIDS, egotism, and how the press has labeled them skinheads. Hard hitting, and intelligent. (LD)
(Wreckage, 451 West Broadway 2N, New York, NY 10012)

V/A - "Als Je Haar Maar Goed Zat" LP

Twenty bands from the Netherlands slammed together on a full length compilation. This slab of vinyl has a flannel style to it "that is art rock"! Sort of a soft punk thing with melodies. Bands that stand out are COURAGE, REVENGE OF GARROTS, and DEAV-ONDEN. The harder punk thrash bands are BOBWIRE, D.O.T., and MUSHROOM AT-TACK. I'll stick with the harder stuff. (SM)
(\$9.00 pp De Wijde Wereld, PO Box 39-1713ZG, Obdam, NETHERLANDS)



V/A - "Chickenshit Conformity" tape

This is what happens when people drink too much Jolt. Strange 'spoken word' things and strange 'musical' things. Bands like EEYORE POWER TOOL, SHIT, PUKE, and GANG OF PORK. Actually quite entertaining in a junior-highschool-bathroom-humor kinda way. This would sound way better after a couple fourties. (DH)
(Burping Turds Cassettes & Cheese, 635 Princeton Dr, Sunnyvale, CA 94087)

V/A - "Clamchowder + Ice vs. BigMacs + Bombers" LP

Kooky compilation with all Canadian bands on one side and all US bands on the other. US side mostly covers the pop/garage/surf (and all combinations of) genres and includes BEAT HAPPENING, the DEVIL DOGS, local heroes the MUMMIES doing a faithful version of DEVO's "Uncontrollable Urge" and MUDHONEY doing a straight surf instrumental. The Canadian side has some slightly more noisier fare in the contributions of NO MEANS NO and SUPERCONDUCTOR as well as stuff in the aforementioned genres courtesy of SHADOWY MEN, the GRUESOMES, etc. All unreleased stuff and really worth your while. (HD)
(Nardwuar, PO Box 27021, 1395 Marine Drive, W. Vancouver, BC, CANADA)

V/A - "Die Bandmappe" tape

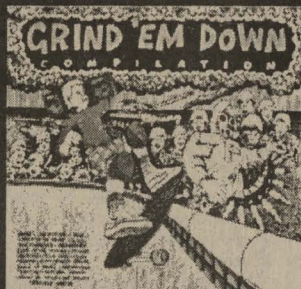
A project of Tubebreak magazine, this is designed to give worldwide exposure to unknown German bands. Musically, this is all over the map, so with eleven bands and twenty-three songs you're bound to find something you like. (DS)
(Tubebreak, T. Paul, Auerstr. 29, 8201 Neubuern, W. GERMANY)

V/A - "Dope, Guns, and Fucking in the Streets, Vol. 4-7" LP

A pretty wonderful compilation of the last four "Dope, Guns, ..." 7ins; Sixteen exclusive tracks total including sonatas by HELMET, JESUS LIZARD, DWARVES, MIGHTY CAESARS, JONESTOWN, and oodles more. Standouts occur during the MELVINS pounding "Euthanasia", the swirling UNSANE cut, and GAS HUFFER's jammin' "Before I Kill Again". Fun for the whole family. (WG)
(Amphetamine Reptile, 2541 Nicolet Ave. S., Minneapolis, MN 55404)

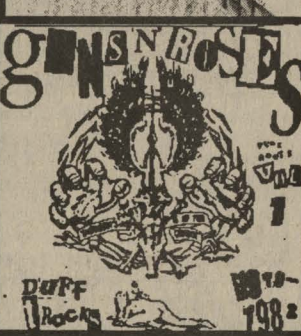
V/A - "Grind 'Em Down" LP

A fuck load of bands from Oz on a skate comp that seems to have zip to do with skating. A plethora of different styles here, super-fast, plain old 3 chord and core, and one icky funk tune. A little something for everyone from ditching school to surf to why war is bad. Includes BASTARD SQUAD, PERDITION, LIFE AFTER REAGAN, ORDER OF DECAY and more. (LD)
(PO Box 743 Norwood, SA, AUSTRALIA)



V/A - "Guns n' Roses Punk Rock Roots Vol. 1" EP

From the vaults of Seattle comes this bootleg collection of hard to find punk classics from the No Threes Record label. Two cuts from the VAINS' "3 Action Hits" single, one from the THE SILLY KILLERS ("Social Bitch") and the FASTBACKS doing "It's Your Birthday". Excellent raw fast spit-in-your-face punk that still sounds great. (MH)



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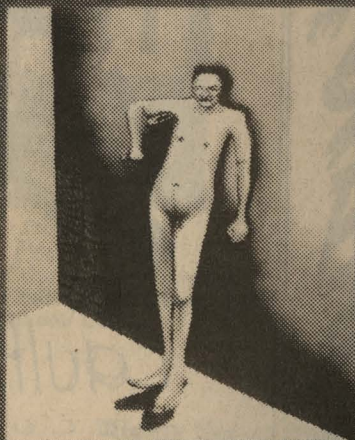
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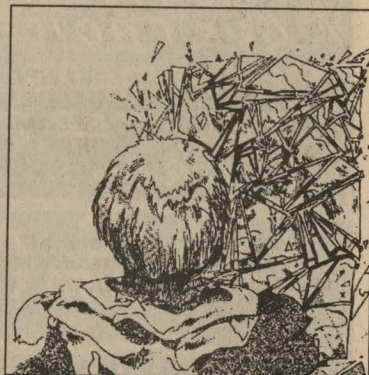
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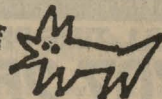
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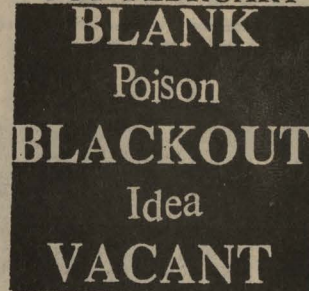
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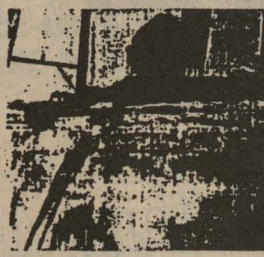


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BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (LH) Lance Hahn, (JX) Jux, (KO) Katy Odell, (HH) Harold Hartmann, (TM) Timojhen Mark, (MW) Matt Wobensmith, (MM) Mike McNeil, (SB) Suzanne Bartchy, (SA) Steve Aycok, (JD) Joe Donohoe.

When sending in a zine for review, please include a complete address and a post paid price.

GOAR #5 / \$5.00ppd

8 x 12 - offset - 68pgs - German
Strange to say some zines appear just too slick, and this is one of them. It comes across with that reek of "money". Articles on plenty of bands, to name a few; Gwar, Go, Dead Moon, Hard-Ons, Helmet, Urge, God Bullies - lots of reviews and ads. (HH)
Goar / c/o Mingo Diener / Postfach 3 / 6601 Saarbrücken-Scheidt / Germany

VERAKANT #4 / \$2.00ppd

5 x 6 - offset - 28pgs - Dutch
A colorful zine from Holland, this issue reviewing films from the Rotterdam Film Festival, and articles on the bands, The Killers, Pearl Jam, Antiseen, and Gun Club; plus record reviews. (HH)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen 050-128776 / Holland

YUPPIEKILL #2991 / \$4.00ppd

8 x 12 - offset - 48pgs - French
There is a lot of punk to read in this zine, a long letter in someone's journal about Green Day, an interview with Mike Bullshit of Go, spending a weekend with Shonen Knife, plenty of reviews of shows, records and zines. (HH)
Yuppiekill / c/o Gwenaël Rattke / 3 Rue Isidore Louveau / 35700 Rennes / France

GRIEZL #3 / \$2.00ppd

5 x 6 - offset - 28pgs - Dutch
Some fanzines are amazing just for the amount of creativity that goes into them, and this is one of them. Simply excellent for the graphics and layout, plus comes with a smaller 28 page booklet attached to the zine that includes all the record reviews. Interviews with Coffin Break, Firehose, Shlimmy Disc, and Spembirds. DIY! (HH)
Griezi / c/o Emiel / Madoerastraat 12B / 9715 H6 Groningen / Holland

CONFRONTATION #2 / \$3.00ppd

8 x 12 - offset - 60pgs - German
This issue has sexism as it's main theme, from the front cover of a picture of a nude woman straddling a motorcycle with purchase bar codes covering her private parts to the last few pages, an interview with two women who work at the Mannheim Women's House. Interviews with Hammerhead, Upside (Italy), Profax, and SFA. Plenty of record reviews. Comes with Profax 7" if you send them \$8.00. Hope to see more issues of this zine! (HH)
Equality Records / c/o Corey Villiez / Iris Str. 19 / 6700 Ludwigshafen / Germany

SINCE #4 / \$3.00ppd

8 x 12 - offset - 52pgs - French
A slick well-produced rock'n'roll zine, this one has articles on the Cramps, Toy Dolls, Black Flag, Hard-Ons, Guns'n'Roses, and Gun Club. Has plenty of record reviews, ads and addresses. (HH)
Bee Pee / 1 Place Genevieve / 59000 Lille / France

OX #11 / \$4.00ppd

12x18 - newsprint - 36pgs - German
Upright Citizens cover the front page of this newspaper like zine. Tons of info. over 200 record reviews, plus reviews of T-shirts, zines, tapes, comics, and videos. Interviews with Violent Arrest, Hallraker, Upright Citizens, and Triple X records. Plenty of ads and contact addresses - comes with 4 band 7" [Samiam, Rise, Abs, Eightball]. (HH)
Ox / c/o Joachim Hiller / Joseph Boismard Weg 5 / 4300 Essen / Germany

BLAST #6 / \$4.00ppd

8 x 11 1/2 - offset - 52pgs - Italian
A professionally put together zine, has an article on Cro-Mags' singer, John Joseph who has joined the Hare Krishnas, Poison Idea, Smashing Pumpkins, plus an article on the label Iloky, the Clash, and a Rawpower scrapbook. Zine also has horror film reviews. (HH)
Blast / Via EQ Visconti 20 / 00193 Roma / Italy

WISCH-MOB-ZINE #6 / \$5.00

8 x 11 1/2 - offset - 44pgs - German
A pretty cool zine from Germany with feature articles on No Means No, Coffin Break, and Grey Matter. Has record and zine reviews, a crossword puzzle and comes with a Noise Culture 7"EP. (HH)
Rainer Sprehe / Theo-Claas-Damm 5 / 4834 Harzewinkel / Germany

ALIEN REALITY #4 / 3 stamps

8 1/2 x 11 - copied - 34pgs.
Finally, someone attacking the stupid "Hate Crime" ordinances. And offering some great pieces on Dahmer, Hardline, poetry and really, really cool drawings. This zine is definitely worth getting. (JX)
Jake / 38317 Sunset Dr. / Ocon, WI 53066

GARBLES #2 / \$1 ppd.

5 1/2 x 8 1/2 - copied - 28pgs.
Bloody fucking great comics in this UK rag. Almost scary. Also some reviews and an interview with All You Can Eat. Not alot here, but what there is, is good. (JX)
5 New House Close / Caterbury / Kent / CT4 7B0 / England

LIZARD'S EYELID #winter / \$2.75ppd.

8 1/2 x 11 - offset - 24pgs.
OKAY-it's celebrity week here at zine reviews. This one's got an interview with Charles Bukowski (that might not be bullshit); a summer travel diary that includes Lollapalooza and small town rednecks; an interview with tattoo artist Lou Lombi; games; advice to presidential hopefuls and the Wussies. Above average. (JD)
POB 8561 / Jupiter, FL 33468

THE UNMENTIONABLE #13 / \$2.50 ppd.

5 3/8 x 8 - offset - 88pgs.
There's some people in Santa Cruz who are really into doing things and Kelina is one of them. This is the latest of her attractive and unconventional zine. One of the refreshing qualities of her work is that she actively encourages input from her readers by doing mailout surveys concerning people's sexual mores or what have you, opening doors for whole possibilities of information. She always welcomes submitted artwork as well. One highlight is the reproduced graffiti from a girl's bathroom wall at UC Berkeley. You know I've always wondered... (JD)
Kelina / POB 7219 / Santa Cruz, CA 95061

JUST EVERYTHING #2 / 2 stamps or a strange family picture.

5 1/2 x 8 1/2 - copied - 40pgs.
Wow, an Eastbay zine that's not a Cometbus ripoff and still comes across fuckin' cool. Actually, it's got a strange kinda of humor linking it all together. Like the story about Telegraph hippies, misquotes from Flith, proper drug use, the 3 reviews, suffering in the art industry, tattoos, and a guide to the "How to be Punk Rock Hand-book" book. Cyrus puts alot here so check it out already. (JX)
PO Box 8591 / Albany, CA 94707

BLUE RYDER #22 / \$2.25 ppd.

8 1/2 x 11 - offset - 40pgs.
A lot of thought ammo here. Blue Ryder is a kind of *Utne Reader* for people who are aware of the last twenty years of history, providing an alternative media forum from various sources consisting of various opinions and perspectives. There's libertarian articles on Christian police states, interviews with racist skinheads on how they feel about David Duke, Ace Backwards comics and a satirical look at Disneyland among other bits. Due to the collective nature of the work some features are, of course, better put together than others. (JD)
Blue Ryder Network / POB 587 / Olean, NY 14760

DETOX #1 / \$3.00 ppd.

8 1/2 x 11 - copied - 64pgs.
This zine deals with interviews and nothing else. Included herein are Cosmic Psychos, Aussie record label Dog Meat, Einsturzende Neubauten, Hellmenn, Low Meato, Noose and Poison Idea. It's always refreshing to read the comments of Pig Champion, Poison Idea's Mr. Friendly. (JD)
POB 666 / Indoropilly / Q 4068 / Australia

FLIPSIDE #77 / \$2.00 ppd.

8 1/2 x 11 - newsprint (glossy cover) - 120pgs.
The highlights of this issue are the better interviews with Hole and Naked Aggression, the Dwarves tour diary (done by Thom in which we see the more sensitive side of these thoughtful musicians) and cooking with the Jolly Roger. The Rog. gives some info. on how to have fun with Ma Bell (to be applied in theory only, of course) in the not so straightest sense. Also included are Das Klown, Electric Ferrets, Paul Bearer, Stinkerbell, Victim's Family et al. Also find out the dirt on Kelly from Stinkerbell and Bladge! (JD)
POB 60790 / Pasadena, CA 91116

TRUK PEZ #3 / \$1.00ppd.

8 1/2 x 11 - offset - 24pgs.
Truk Pez is neat for a number of reasons. First, and most importantly they have a Pez of the Month (this issue it's Spiderman). It also has reviews of *Eightball* and *Hate* comics, a Peter Greenaway interview (that English guy who makes the really arty but sick movies about cannibalism, murder and circumcision. No, I don't know how they got a hold of him but it's not pirated.) and some words from Detroit rude boys the Deceptions on ska, art and death. Also the Didjits, Fishbone and Victim's Family. (JD)
POB 1746 / Royal Oak, MI 48068

BUNDLE OF STICKS #4 / \$2 ppd.

5 1/2 x 8 1/2 - offset - 64pgs.
It's not so much the great letter section as Teg's responses that makes this issue stand out. Some can be alienating and condescending but others offer a cool perspective on queerness AND non-queerness. Tom J offers the best insight I've read on punk and the response about non-sexual relationships had me thinking for days. BOS also has lots of homoerotic stories, poems and reviews. The thing that did bother me this time around was the noticeable absence of women. I mean maybe at least a contributor or something...Anyways, if ANYONE out there likes letters from readers and personal relationships, then this zine is for you. (JX)
54 South 9th St / Suite 132 / Minneapolis, MN 55402

FURTHER TOO... #2 / \$1.50ppd.

5 3/4 x 8 3/4 - copied - 24pgs.
Somewhat anonymous zine dealing with pop, sex and football (soccer that is) in Europe and various other places. Detailed in here are Moscow's home team, Spartak, as interpreted by a resident fan, band interviews with Velvet Sidewalk, Pitchshifter and Daisy Chain-saw. Also some bits on punk vinyl rarities. Not as boring as it may sound. (JD)
40 Darwin Ct / Barlow St. / London SE17 1HR / England

THE ONE AND ONLY BULLET ZINE #2 / \$2.00ppd.

5 3/8 x 8 1/4 - copied - 38pgs.
This is a German skate zine (in German) that for the most part explores the world of Euro skating while interviewing such Americans as Tony Hawk. There's some political stuff here too and reviews of underground videos. Their slogan is (written in English): RESISTANCE IS USELESS BUT EXCITING. (JD)
c/o Moritz Gottwald / Ritterstr. 14 / 3572 Amoneburg / Germany

SOULLESS STRUCTURES #5 / \$1.00ppd.

8 1/2 x 7 - copied - 44pgs.
Preachy zine that concentrates on politics. There is one essay here which states that the government has no right to prohibit people from taking drugs, stating that people can do to themselves what they please and then three pages later the same author tells me I can't smoke tobacco. I guess it could be said the Soulless Structures staff isn't passing laws keeping me from smoking. Not yet anyway, so maybe my concern is unnecessary, but time will tell. Still, Michael and crew have got guts arguing with Nazi's at a David Duke rally. Put your march where your mouth is! Thoughtful book reviews, interviews with fellow zine makers, etc. (JD)
550 Pinewood Dr. / Pendleton, SC 29670

KEEP LAUGHING #4 / \$1.00ppd.

8 1/2 x 11 13/16 - copied - 20pgs.
Keep Laughing is also titled *Positive Peer Pressure Zine*, which is the stupider of the two titles, so I'll just leave this one. This is a Belgian zine that has been translated into not always so precise English. All the bands and whatnot interviewed are asked if they are either vegetarians or non-smokers. Interviewed are Endpoint, L & F Records, Otherwise and the Dark Side. Some interesting comments on racism in Eastern Germany and its economic roots. Yes this is a S.E. zine. (JD)
Hans / J. Demeesterstraat 33 / 8800 Roeslaere / Belgium

STRANGE DAMAGE #8 / \$1 ppd.

5 1/2 x 8 1/2 - copied - 52pgs.
Yes, there are losers, and sometimes they do zines. Like this one. And it's not like he says he's a loser, it just kinda comes across...From one line letters, to stories, plays, quotes, a strange survey, and road trips. Also some interviews with Beyore Power Tools and Gang of Pork, with some actually interesting questions. And it's sloppy enough to be cool. (JX)
635 Princeton Dr. / Sunnyvale, CA 94087

KINGFISH #1 / \$.50 ppd.

5 1/2 x 8 1/2 - copied - 36pgs.
From the house that brought you a corpse - Oh wait, she moved out before that happened...Anyways, straight from Sam's heart comes entertainment 'bout insomnia (fun), comics (funnier) and Sad Brad (funniest), a story about his nervous breakdown and a crazy mom. There's also record and movie reviews. And cool-ass drawings. Get it. (JX)
PO Box 14841 / Berkeley, CA 94701

PEASANT LICKER #6 / free

5 1/2 x 8 1/2 - copied - 20pgs.
Mr. Licker thinks it's punk of us to do one sentence reviews of free zines. I'll try. This is mostly a review issue. Which is OK. And to save on space they only do the ones they like. Except for my record which they didn't like and a Crimphrine split which they also didn't like. But hey, this isn't influencing my review. It has alot of news clippings which are annotated (talked about) and a self portrait, which explains the bad taste. Actually, except for the one record review and John's erection, I liked this zine. Hell, I might even trade 'em a record for it... (JX)
442 Route 146 / Clifton Park, NY 12065

REALITY CONTROL #5 / 3 stamps

5 1/2 x 8 1/2 - copied - 44pgs.
Fun ass cover of someone stage diving into a dumpster. And inside you'll see more photos, actually alot, and also some stories like what to do with your life and job, fun things to do, and general Santa Barbara kinda stuff. There's also a piece about not judging punks by what they wear and how they look, but it failed to mention how we do that with suits and ties, jocks, etc...A quick zine, but cool. (JX)
5970 Birch #2 / Carpinteria, CA 93013

LOVE AND RAGE - Vol. 3 No. 1 / \$1.00

newspaper w/ seccion en Espanol
All the usual in depth coverage of international resistance and struggles. What makes this a standout is the consistency and readability of the timely articles. I have to say that the addition of the A.Y.F. page gave this paper a breath of fresh air (as self-described, it's funny and sexy). I'd like to see the return of a more humorous tinge throughout the paper, which gives it the vibrancy which so many political papers lack. (SB)
PO Box 3 / Prince St. Station / New York, NY / 10012

FANZINE REVIEWS

AM I TOTALLY NORMAL TOO? #2 / \$3 ppd.

5 1/2 x 8 1/2 - offset - 44 pgs.
Ever notice how people can be so different, but at the same time be so similar? How about how different punks are from Normal people, but then how similar we make punk mimic normalcy? Yeah, that strange contrast is kinda what this zine's about. But not in a serious way, more like that dark humor or Cleese and friends do so well. An example: A comic strip about a hero with comments about what it was like as a kid to want to be that hero, but knowing you were even inept at simple sports, yeah, you remember...In fact, this zine is "bloody hell" amazing! So get it. Oh, the price? Well, I haven't bought a 7" lately, that I've liked as well as this zine, if that gives you any clue. (JX)
BM CRL / London WCIN 3XX / England

IT #23 / 1 stamp

7 x 8 1/2 - copied - 8 pgs.
It is small, but it has less than you think. It's a collage type punk thing, but I really didn't get much out of it. It's from Tulsa, so maybe it's a local thing. (JX)
PO Box 472084 / Tulsa, Oklahoma 74147

PINCHPOINT #2 / \$1 + stamp

5 1/2 x 8 1/2 - copied - 28 pgs.
Cool thing about this zine is the editor, Chuck Damage, comes across as, well ah, cool. Not like the "hey look at me and imitate" kind of cool, but more like interesting and personable. Which you notice when talks on what it was like to be sexist, or rethinking Nirvana. There's also some good stories and a GodBullies interview. So, I guess this zine is, well ah, cool. (JX)
PO Box 69 / New Boston, MI 48164-0069

THE BIG TAKEOVER #9 / \$1 ppd.

5 1/2 x 8 1/2 - copied - 16 pgs.
High School and its infinite unclooseness is the focus this time around. The letters are pretty much local kinda stuff but there's some amusing anecdotes from school days too. Captures the feel of high school pretty fuckin well and hey this zine's gotta be good cause it's banned from their own High School. (JX)
10 Dahl st. / Warren, PA 16365

VEGETARIAN SKATERS FOR SOCIAL RESPONSIBILITY

#6 / \$5.75 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
The previous five issues came out several years ago by some students in a Humboldt collage. And this issue is kinda the "where are we now" issue. And it comes off pretty interesting. It should/ have/could have been longer, through. (JX)
955 Page St. #3 / San Francisco, CA 94117

FREAK ANTIZINE #2 / \$1 ppd.

8 1/2 x 11 - copied - 32 pgs.
Do you like freaky, deformed, mutated, gross, ugly, disgusting photos of gross mutants? Well then this must be your place. In between stories you'll find those awful / great photos. (JX)
431 W. Johnson apt 1 / Madison, WI 53703

EDITH #1 / \$1.50 ppd

8 1/2" x 11" - copied - 42 pgs
Any zine that numbers it's pages so I don't have to count them automatically gets a good review. This zine deserves one anyway. It's got all kinds of neat stuff...there are band interviews (Kicking Giant, Bikini Kill, Nation of Ulysses, zine reviews, and show reviews. The fun starts with all kinds of neat editorials, recipes, and a good review of the last Star Trek movie. High in fiber and low in saturated fat. That last sentence doesn't mean a damn thing. #2 is also available. (KO)
1 Mead Way / Bronxville, NY 10708

SUCKS TO BE YOU #1 / free!

5 1/2" x 8 1/2" - copied - 20 pgs
Wow! This is fucking awesome! Not just awesome, mind you - but fucking awesome! Basically, this is the most inspirational tome I have ever seen, full of well-written articles by punk women from all over the world that discuss their roles in the subversive cultures of their various locals. With so many different voices of so many varied backgrounds, this is really groundbreaking and not in the least bit dogmatic. Also, I must commend the graphics - some of them really moved me. (KO)
Happy Huntin' Productions - C/O Andrea Solano / PO Box 19654 / Denver, CO 80219

SUBNORMAL #1 / \$1.00 ppd

8 1/2" x 11" - copied - 12 pgs
Sloppy and kind of thrown-together looking, I still think this one has promise. The theme of this issue is sex - sexual freedom and anti-censorship editorials being the bulk of the zine. One point I particularly agree with is that we cannot be really free and in control of our bodies until prostitution and pornography are fully legal. (KO)
C/O Bruce E. / PO Box 602 / Normal, IL 61761

ATMOSFEAR #6 / \$2.00 ppd.

8 1/2 x 11 - copied - 20 pgs.
A grindcore/crust kinda punkzine, but mostly music, with a couple political editorials. Features Disrupt, Resist, Capitalist Casualties, Embittered, and 976. Excellent print quality and layout. (SA)
Denis Cullen / 35093 Maidstone Ct. / Newark, CA 94560.

BLACKBELT TECHNOX #1 / 2 29¢ stamps

5 1/2 x 8 1/2 - copied - 28 pgs.
This is a very intelligent zine here. The fact that the editor is currently in college as he does this probably explains why the writing here is so darn intellectual, but it is definitely readable as far as squids like me are concerned. Excellent essays on sociological topics, economics, freedom and such, but don't let the labels turn you off from reading this, cuz I found it fascinating. And to top it off, the cartoons rule! Um, check it out. (MW)
Jason Read / Box 763 / Hampshire College / Amherst, MA 01002

THE BEST OF TOUCH AND GO \$4.00

8 1/2" x 11 - newsprint - 64 pgs.
Believe it or not, one of the best early 80's hardcore/punk zines came from the mid-west and was edited by none other than Tesco Vee. This collection of interviews, comics, photos and ads make for a great blast from the past. If you've never saw the zine then this gives you a good taste of early 80's hardcore and Tesco's sense of humor. My only complaint is that this could of been at least three times as thick without being boring. Comes with free 7" (see review section). MS
Selfless Records / 8827 Hanford, Dallas, TX 75243

FUR BEARING TROUT #0 / \$3.50 ppd

8 1/2" x 7" - copied - 44 pgs
Jeepers, this is really good. First of all, it's funny and sarcastic as hell. Then, it's got cool interviews with local Queer Nation activists and a zine called The Third Side, erotic fiction starring Betty Page, great zine reviews. And if THAT isn't enough, let me tell you that this is the nicest looking thing I've been forced to review in a long, long time. Oh, the theme is something about being pro-sex, omni-sexual, anti-censorship but isn't limited to just that. This makes me ever so happy. (KO)
23 Nelson St. #3 / Kingston, ONT / K7L 3W6 / CANADA

NOT YOUR BITCH #7 1/2 / \$2.50 ppd

5 1/2" x 11" - copied - 52 pgs
This is a sort of "Best Of" issue, although I'm not exactly sure what that is supposed to mean. Like I've said the last three or four times I reviewed this zine, NYB is a rough, very basic, punk chick feminist rag that has short rants against just about everything a feminist could possibly complain about. By "short" I mean one or two paragraphs. On one hand, this keeps us from getting bored - on the other, I get a little confused because nothing is explained very fully. For example - I know that at least one of the women who writes for this has/had a son named Roan Chaos something - or - other, but they've never explained what that's all about and what happened to him. (KO)
SOMEBODY THREW AWAY THE FUCKING ADDRESS!
[1276 Wilson Ave #230 / St. Paul, MN 55106?]

DISHWASHER #5 / 2 stamps.

5 1/2 x 8 1/2 - copied - 20 pgs.
Kinda cute idea (short stories about dish washing). The kind of stuff most people can relate to. I was a dish washer and it sucked. A good read even though I'd almost rather forget. (LH)
Pete / 1825 11th St. #6 / Arcata, CA 95521

THIEVES AND PROSTITUTES #5 / no price listed.

5 1/2 x 11 - copied - 12 pgs.
Lame Christian zine. Not punk. (LH)
4009 Johnson St. / Hollywood, FL 33021

CHAIN LETTER #2 / \$1 ppd.

5 1/2 x 8 1/2 - copied - 32 pgs.
The only kind of chain letter I like. Okay, the high point here are the comics. Totally rad especially "What Fate Has In Store". Very cool. (LH)
PO Box 72671 / Las Vegas, NV 89170-2671

GOOD AND PLENTY #7 / \$2 ppd.

8 1/2 x 11 - offset - 60 pgs.
No way. This has got to cost more than \$2. This zine never stood out that much for me. But this time around, it's really catching my eye. First of all, the band coverage seems to be a lot more diverse (not strictly SEHC). Secondly, the photos are pretty great. Great printing and a great zine even though I still hate the candy. Hey, where do I get a "Straight Edge Isn't Cool Anymore" t-shirt? (LH)
2116 Salem / Zion, IL 60099

FLEM #2 / \$1 ppd.

5 1/2 x 8 1/2 - copied - 44 pgs.
Not the most detailed commentary, but this is pretty fun to read. Interviews and editorials with lots of personality and fun sloppy layouts. It's about time someone took a stand against these glitter punks! (LH)
PO Box 193 / South Milwaukee, WI 53172

PAGAN PLACE #4 / \$1 ppd.

8 1/2 x 11 - copied - 22 pgs.
Kind of a cool mish-mash. Experiments in writing. Sometimes interesting. Sometimes funny. Sometimes I skip to the next page. Enough to keep me pretty interested. (LH)
Trevor Wagon / 626 Beverly Road / Brooklyn, NY 11218

BAYOU LA ROSE #37 / \$3 ppd.

11 1/2 x 18 - newsprint - 48 pgs.
How much Peltier news can you take? Actually, it's pretty great that this anarchist publication is still pumping out. Lots of news and other snips of info. At times it can be pretty dry. But that doesn't make the issues any less important. (LH)
Heart of Angiolillo / PO Box 5464 / Tacoma, WA 98405-0464

LIVE WILD OR DIE! #3 / \$3 ppd.

11 1/2 x 18 - newsprint - 44 pgs.
Jesus, when was the last time this hush puppy came out? At any rate, this another of the well-known, big-sized anarcho papers. Lots of news with more of a Santa Cruzian bent (if you get my drift... tree hugging and stuff). Still, I can't slag off this kind of effort even if it's not the most up-to-date or regular. Lots to read. (LH)
PO Box 329 / Santa Cruz, CA 95061

PUDDLE FANZINE #7 / \$1 ppd.

5 1/2 x 8 1/2 - copied - 36 pgs.
If you're not familiar with Puddle, you're really missing out. Not only does Chrissier do neat layouts with crazy artwork, but he's got a lot to say too. No Earth shattering revelations. More like having a good long conversation with a friend over coffee. Not to be missed. (LH)
PO Box 14841 / Berkeley, CA 94701

WIND CHILL FACTOR #5 / \$1.50 ppd.

8 1/2 x 11 - copied - 50 pgs.
This is a zine of the burly variety, so the price above is my guess about postage costs. It's free, you know. At first glance I expected to be assaulted with rhetoric from the anarcho-crustoid vein, but this turned out to be quite informative, entertaining, and sincere. This thing is fucking packed to the gills with news clippings, columns, angry slogans, and the like. I was glad to see that the content here is aiming to provoke change rather than pointless bitching about how fukt the world is. Great zine, kids. (MW)
POB 81961 / Chicago, IL 60681

DEEPSIX SUPERSTITION #3 / 2 29¢ stamps

5 1/2 x 8 1/2 - copied - 28 pgs.
Hey, I really liked this one! The editor uses most of the space here to vent his frustrations and views, which has the potential to be boring, but there is alot of writing here worth merit. Subject matter revolves around masturbation, sex, homosexuality, sex, and some reviews, too. While this is kinda small, it holds your interest all the way through. Cool. (MW)
Alejandro de Acosta / POB 391 / Hampshire College / Amherst, MA 01002

BAG O' STINK / \$2.00 ppd.

5 1/2 x 8 1/2 - copied - 18 pgs.
Comprised almost entirely of offbeat and bizarre news clippings and articles, nothing here was particularly gripping or novel. It seems to be a recent trend in zine-making to construct a zine all out of other people's stuff, and I think it has to be exceptionally different in order to distinguish itself from the pile. This ain't bad, but it seems like a side project. (MW)
Popular Reality / POB 2942 / Ann Arbor, MI 48106

CYGNET COMMITTEE #3 / FILTHY MOUTH #1 split zine / 2 29¢ stamps

5 1/2 x 8 1/2 - copied - 36 pgs.
You know it's a punk zine when you start flipping through the pages of a "split" zine - neat concept. Cygnet Committee is made up of some pretty fucking angry writing, dealing with gender, scene hierarchies, and some severe alienation. I have to give this woman some credit - it takes alot of guts to be able to spill your beans on paper for everyone to read, and I admire her for it. Filthy Mouth starts out with a more sarcastic, shock-value approach, and it ends up working well. Good piece on being bisexual, and a pissed off look at religion. I think these zines' publishers are homeless, and that might start to explain the incredible angst contained within. Anyway, they're pissed as hell. I can identify with this. (MW)
POB 684 / Mankato, MN 56002-0684

POPULAR MECHANICS #1 / \$1.19 ppd.

8 1/2 x 11 - copied - 18 pgs.
This is another of those zines comprised of wacky news clippings and weird flyers and such. I suppose someone could defend this sort of publication as a Dadaist artistic statement, but in general it comes off as being kind of scatterbrained and distracting. This can be bad if you intend for someone to actually read your zine, but if this is what you're trying to express, well then so be it. Check out some of these twisted flyers - it's a scary world out there. (MW)
Nick Johnson / 945 E 43 / Eugene, OR 97405

BEN IS DEAD - #18 / \$3.00 ppd.

8 1/2 x 11 - printed - 64 pgs.
Darby and company have completely out-did themselves with this glamour issue. Beauty tips, interviews, (Glue, Goddess Bunny, J. Vallance, and J. Albert), and much more. BID has become the best zine ever. Totally great cover. (MM)
PO Box 3166, Hollywood, CA 9002

SUBURBAN WASTELAND #2 / \$7.5 ppd.

8 1/2 x 11 - copied - 24 pgs.
This must be kind of the "Japanese issue" - features interviews with Shonen Knife and Public Bath. Has comprehensive discographies of the above, plus some record reviews. Neat, simple layout - well worth the price (free locally). (SA)
Jon / 2161 Bunker Hill Dr. / San Mateo, CA 94402.

CRYPTIC TIMES #3 / ?

8 1/2 x 11 - offset - 95 pgs.
A massive and very comprehensive music zine carrying on in the '60's garage/psych/punk kind of tradition, but in an inclusive sort of way. Covers way too much stuff to list, but has page numbers and a table of contents, which is great, esp. for a zine of this size. (SA)
23 Nelson St. #3 / Kingston, Ont. K7 3W6 Canada

THINK AGAIN #1 / \$1.50 ppd.

8 1/2 x 11 - copied - 56 pgs.
"A Hardcore and power pop zine covering as many sides as possible." I'm glad they're trying to be open-minded, but I wonder what "sides" they're talking about. Is going to be another forum for mindless debate? Not really - it's mostly music (411, Down By Law, etc.). Readability is no problem, as the layout is of the shit-simple, black&white, all bold type variety. (SA)
PO Box 1223 / Claremont, CA 91711-1223

TEENAGE ANOREXIC SEX GODS #8 / \$3.00 ppd.

8 1/2 x 11 - copied - 44 pgs.
This was addressed to Jeff Bale (sorry, but he doesn't do these zine reviews) and fans of his column might dig this. Full of punk/rock kinda stuff with a very '70's punk' layout, which is cool. (SA)
Dimitri / 78 Pleasant St. / Cambridge, MA 02139

HOUSE OF PAIN #7 / \$2.00 ppd.

8 1/2 x 11 offset - 44 pgs.
This is a quality publication. Slick cover, tho black & white, good printing, good writin', and fun layouts. Has i-views with firehose, Rollins, U.K. Subs, and Trusty and tells a little about the local 'scene'. (SA)
PO Box 120861 / Nashville, TN 37212.

FANZINE REVIEWS

SHT INC/ SPONGE ON THE BRAIN #A/ \$1.50 ppd.

8 1/2 x 11 - copied - 32 pgs.

Good. Basic uni-staple design, full of issue-oriented columns and articles, punctuated with cool collages. Does have music stuff (sparse reviews + Born Against & Screaming Weasel int.'s) but the articles & graphics are the best. But which part is Sht Inc. and which is S.O.T.B.? (SA)

102 Fennec Dr. / Landenberg, PA 19350.

TUATARA #1/ \$2.00 ppd.

5 1/2 x 8 1/2 - copied - 32 pgs.

If you're looking for an English-language Dutch fanzine covering rock from New Zealand, look no further- this is apparently the only one in existence. It's well written, too. Print quality is okay- small type and dark photocopied graphics. (SA)

Paul Schwarte / A-Kerhaf 33 / 9712 BC Groningen / Holland

WHAT'S NEXT #3/ \$1.50 ppd.

8 1/2 x 11 - copied - 30 pgs.

Mostly record reviews, with three band interviews (Big Drill Car, Change of Heart, Juaro Fracus) and smatterings of poetry. Straightforward, readable enough typewritten-looking layout. A couple pages are out of order, though. (SA)

Dan Lajoie / 301 Edgewood Grd. Unit #22 / Sarnia, Ontario / N7S 4X7 / Canada.

SLUR - #4 / \$1.00

8 X 10 1/2 - newsprint - 24 pgs.

Thoughtful and informative zine covering western Canada, as well as articles on Jello Biafra coming through town (with a bit of DK history), excerpts from Pressure Drop Press's Threat By Example, and an article on the Brave New World Order. Of most interest to me though, was the column that challenges the celebration of Christmas, kinda thoughts that I've been kicking around for awhile now, too. The only suggestion I could offer is that the computer graphics shouldn't be distorted as much, cuz it makes it kinda hard to read. (SB)

Room 362-21 / 10405 Jasper Ave. / Edmonton, AB / Canada

PUBLIC OUTRAGE #2 / 2 stamps

5 1/2 x 8 - copied - 32 pgs.

Interviews with Rabid Salesman, Jim Spellman of Velocity Girl / High Back Chairs, some art, show, record reviews, and a restaurant reviews. (TM)

5808 Timberridge Dr. / Raleigh, NC 27609

RAW/IDEA - #3 / free

5 1/2 x 8 1/2 - copied - 12 pgs.

More cool anti-establishment anarchist propaganda. An assortment of articles, comics, and flyers, some that have been reprinted such as Profane Existence's "Here's your brick back". Has the "youth liberation" feel to it. Less reprints and more original articles might add to the freshness of this material. (SB)

435 W. Delavan / Buffalo, NY / 14213

DISORDER #110 / \$2.00 ppd.

9 x 13 - newsprint - 32 pgs.

Columns, letters, lots of advertising (it's free locally), interviews with filmmaker Bruce MacDonald and TV show host Pierre Berton, record reviews, opinions, etc. It's a program guide for CTR Radio in Vancouver, and one of the best program guides I've ever seen. #233-6138 Sub Blvd / Vancouver BC / Canada V6T 1Z1

SQUAT OR ROT - #3 / buy it cheap or steal it!

newspaper comes w/ Squat or Rot comp EP

If you've liked the first two projects by Squat or Rot, you won't be disappointed by #3. The graphics are so strong that you'll wish you could make each page a poster. Each new NY band has one page dedicated to their lyrics and artwork; while articles on homelessness and the shelter system, and factory farming/vivisection occupy the rest of the paper. Interested in the EP? Check out this month's record reviews to hear 5 more reasons as to why you should order this now. (SB)

PO Box 20691 / New York, NY 10009

FANTASTIC FANZINE - #2 / \$1.00

5 1/2 x 8 1/2 - offset - 48 pgs.

Righteously angry girls retell their stories of surviving rape, incest and molestation, and trying to overcome feelings of insecurity and jealousy in the here and now. These are stark, powerful stories that really get under your skin and make you feel helpless. At least there is an intelligent forum to express the anger that comes from not being in control of your body, and in a punk forum. Everyone should read this. Oh, and Erika, keep up the good work, and thanks. (SB)

(For zine and sending contributions: c/o Erika, 850 N. Edison St., Arlington, VA 22205)

DEVIANT #1 / \$1.00 ppd

8 1/2 x 11 - copied - 24 pgs.

Contains plenty of editorials by the editor (not as bad as it sounds), poetry, interviews with Meatwagon, Polluted Views, Scratch My Ass Heartattack, and zine reviews. Although the editors attitudes are well thought out at most times, he certainly sinks into juvenile banter at times. Not bad. (TM)

211 Greenbraith Way / Las Vegas, NV 89121

RAVEN #12 / \$1.50 ppd

8 1/2 x 11 - copied - 34 pgs.

Lots of crazy art, record/zine reviews, short stories, and interviews with the Wallmen, GG Allin (with lots of clippings), and the Mentors. I can certainly live without the idolization laid upon the Mentors and GG. There's got to be a better way to spend your time. (TM)

PO Box 4546 / Polk, LA 71459

RECLAIMING OUR FUTURE #1 / \$3.00 ppd

8 1/2 x 11 - copied - 18 pgs.

National Newsletter of the Campus Green Network. This issue contains interviews with Noam Chomsky, Herbert Marcuse, articles on the Iraqi war, efforts to remove ROTC from Campuses, reprint of a Katy Odell article from MRR, War Tax Resistance, Enlightenment, Columbus Day, and the Green Summit in San Francisco. Although I've seen a lot of this information in other places, it's certainly a collection of valuable data. (TM)

PO Box 30208 / Kansas City, MO 64112

PUBLIC ENEMA - #2 / free

8 1/2 x 11 - offset - 18 pgs.

Here to upset the established "revolutionary anarchist" guidelines is Kaos Revolution. "Ideology and reasons are not important. Do! Act! Live! Live Revolution! Don't think about it. Thinking is boring and a waste of time. If you think too much, you're gonna miss the action." Join now before they destroy you. (SB)

c/o S.M. Steppenwolf / PO Box 4472 / Long Beach, CA 90804-0472

MORE UNCLEAN ZINES

STAFFICIDAL TENDENCIES #4 / 2 stamps

Opinions on society and poetry by Wisconsin D&D heads (fortunately no hobbits).

Crusty / POB 2382 / Janesville, WI 53547 - 2382

UNCLEAN #3 / free with postage

Enforced pain, politics & band interviews. Some good stuff. POB 92007 / Santa Barbara, CA 93190

RADIO RIOT #9 / free with \$2.99 stamp

Opinions on "alternative" publications. Demo tape reviews and more from WRSU DJ Matt. Radio Riot / WRSU / 126 College Ave. / New Brunswick, NJ 08903

AGITATION #3 / 29

Mostly handwritten zine covering the industrial and punk music scenes. Information on Northern Ireland and how to be an inexpensive Skinny Puppy.

Kelly / 69-41 185th St / Fresh Meadows, NY 11365

BOY DOES HIGH SCHOOL EVER SUCK #8 / free with postage

We have reviewed you in this zine in detail! Stories and essays for and by inmates in the American high school system.

Gabe Meline / 540 Los Altos Court / Santa Rosa, CA 95403

THE LEGION OF FUCKERS #1 / free + stamp

Pleasure Fuckers 1 page fanzine.

Molino Deviento / #5 BINT 28004 / Madrid, Spain

MONKEYSHINE FANZINE #1 / \$1.00 ppd

Interview with Nar from Sacramento and record reviews. Poetry and funny quotations also.

2112 S. Spokane St. / Seattle, WA 98144

CHAOS COMIX #27 / \$1.00 ppd

Some funny, it basic, comics

Randy / Upper 348 Beckley Ave. / Victoria, BC V8V 1J5

CHUMPIRE ZINE #6 / \$6.00 ppd

Chaotically structured interviews with band personality types.

Greg / POB 530 Rd 2 / Coopersburg, PA 18036

CEASEFIRE #29 / .50ppd

Intellectual meanderings by the Ceasefire people and comments on the histories of various bands.

POB 29 / 82 Ave. / Edmonton, AB, Canada, T6E 1Z3

CULTURE COLLISION #1 / \$8.00 ppd

Some more or less in depth band interviews and the like.

Frederik Poekbeekbro / 21 8700 Tielt / Belgium

WALRUS REVIEW #B / \$5.00 ppd

Criticism of society and its structures as well as some interesting stuff about sailor's legends.

POB 4444 / Riversid, RI 02955

GREEK PUNK ZINE #2 / \$6.00 ppd

Looks good but I can't read Greek. None of us can. Because of this I can't tell you what the title is. Strive Albini interview.

Bill Pavlides / 17 Pindou St. 13231 / Athens, Greece

CAFFINE #1 / \$1.00 ppd

Cut and paste everything from newspaper clippings to interviews with Sewer Trout, MTX and The Fiendz. The broken Xerox look is very punk rock.

James / 149 Elderwood Ave / Pelham, NY 10803

DROP KICK #5 / \$1.33 ppd

Mostly newspaper clippings with some helpful information on how to start your own tape making label and other stuff.

116 32 Coldbrook Ave. #14 / Downey, CA 90241

SLUG & LECTURE #24 / \$2.99 ppd

Newspaper with relevant information, classifieds, band reviews, record reviews.

Christine / POB 2067 / Peter Stuy St. / NY, NY 10009

HANLEY NEWS #s 3, 4 & 6 / \$1.00 ppd

Comics poking fun at S.E., bad punk grammar, ect. There is only one zine here but they decided to give it three numbers.

7781 N. Ave De Carlotta / Tucson, AZ 85704



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Dear Jesus



**NUMBER 39
SPRING 1992
ONE DOLLAR**

***FEATURING*
MYKEL BOARD
REVELATION
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NATION
OF ULYSSES
BORN AGAINST
TOUR DIARY
PLUS
BOB DOG
AND JELLO
ON RUNNING
FOR
*MAYOR***

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HAM HANDED
GARBAGE, OK
TOUGH GUY?**

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BORN AGAINST "Eulogy" b/w "Riding With Mary" 7"
Born Against? Born Against what? More of the
contemporary, core that bores... Geez, kids these days
sure are pissed off... (and yeah, the flip is an X cover
done up in hardcore clothes. Bad idea). (Vermiform)
Steve Miller

**Dear Jesus
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nothing. Back
issues gone,
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7" is now \$2 ppd
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& Neanderthal 7" to
follow. Write for info**

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Dear Jesus	Plunkers But	MRR	VILLAGE NOISE
Foofee cartoons?	Has Foofee.	Has Foofee.	No
Dumbo	Yes.	No	Foofee.
Hut?	Dumbo Hut.	No Dumbo Hut.	Dumbo bands.
Lo/You?	Yes, breath taking lyrics.	Good effort, Really.	Laid out well st. machine.
Depth of content?	Startling political & cultural analysis.	witty tidbits on hygiene, New York on the block	What's the sheep
			Beastie Boys interview.



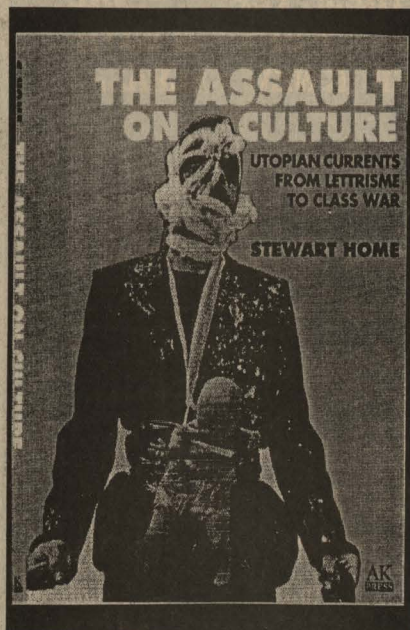
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YOUR FLESH #231

BOOK REVIEWS

Reviews by: Harald Hartmann (HH), Tom Vague (TV)



Stewart Home, *The Assault On Culture (Utopian Currents From Lettrisme To Class War)*, (\$10 ppd from: AK Distribution, PO Box 40682, San Francisco, CA 94140-0682)

Asger ran off with Constant's wife- Fanaticism saved their working relationship. Michelle married Guy and together they plotted to overthrow capitalism. George was a revolutionary communist but debt forced him into a job for the US govt. Gustav was sentenced for putting on an indecent exhibition. John was busted on a drugs charge. Jerry became infamous as the man who had a thousand orgasms for art. Read their stories in this fascinating expose of

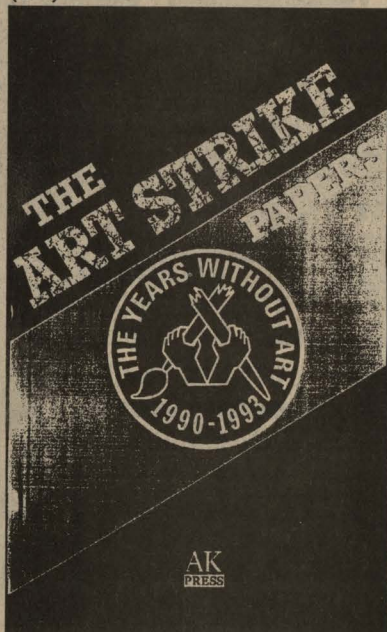
cultural agitation.

It's alright, I take it all back, you don't have to read all those boring old situationist texts after all. Someone has at last said the unsayable - Don't bother, it isn't worth it, you'll just end up as boring and insane as the people who wrote them. I should know,

Shake in your shoes, Situationists, the international power of the pulp novel plagiarists will soon wipe you out'

Assault on Culture' is an anti-art book, chronicling the contradictions, counter-culture coups and contentious capers of the various post-war groups from Lettrisme to Class War, in a way not dissimilar to 'The Boy Looked At Johnny'. No stone is left unturned, no ideological unsoundness left unslagged, all the stuff that is left out elsewhere is here. Mostly, it has to be said, at the expense of the Situationist International.

And you don't have to be too familiar with the Theory of Misery/ Misery of Theory to follow Stewart's Utopian Currents. Which makes a nice change for a start. It's all written sensibly enough for a beginner to understand, there's plenty of good anecdotes and trivia, and if you get bogged down in some of the more arty stuff, don't worry, the rockin' Situationists, Motherfuckers and punks are never far away. (TV)



Stewart Home, *The Art Strike Papers/Neoist Manifestos*, (\$10 ppd from: AK Distribution, PO Box 40682, San Francisco, CA 94140-0682)

Back to back and twice as mean, nicely packaged propaganda of the years without art (1990-1993) and the best of *Smile*, the most radical anti-art magazine of the 80's.

Hopelessly confused? Then buy this book and you'll find all you ever wanted to know about the art strike, the Festival of Plagiarism, Neoism and all that kind of stuff, but were afraid to ask.

You might not be any less confused after reading it but it should give you second thoughts about a career in art - If you ever had such a dumb thought in the first place. (TV)



Eclipse Books Trading Cards, (PO Box 1099, Forestville, CA. 95436)

Maybe a lot of you readers remember the *Frankenchrist* LP by the DK's that was censored because of the Geiger poster, "Penis Landscape" that was included with the album. Well, there is a similar controversy starting to brew only this time it involves trading cards. Yep, that's right, trading cards, or more simply put, "baseball cards".

Let's start at the beginning. There is a publishing firm located in northern California called

Eclipse Books, and over the past decade they have been putting out series of trading cards very similar to baseball cards, i.e. a picture on the front side, and information on the back side. There are usually 36 cards to a box. Over the years the publishers have printed a series on the many different scandals that have rocked the US government. Included are the Watergate Scandal, the Iran-Contragate Scandal, the Savings and Loan Scandal, and Baseball's Greatest Scandals. They have also put out a series on who the players are in the US Drug Wars, who has influence on President Bush's policy decisions, and their latest collection called "Coup D'Etat" is a set of cards on the people directly involved with the Kennedy assassination. My favorite series is "The Friendly Dictators", America's most embarrassing allies, with graphics that are astounding. They have also put out cards that are not so negative such as Great Players of the Negro Baseball League, and 3 sets on the Heros of the Blues, Jazz, and Country music scenes with graphics by R. Crumb.

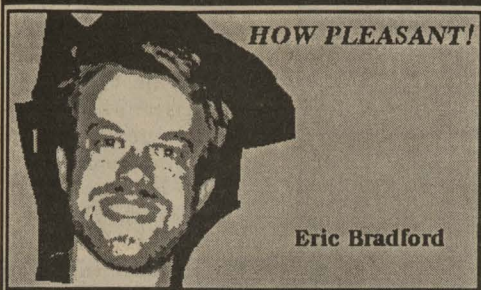
It seems that the Jeffery Dahmer mass murder case in Wisconsin inspired the folks at Eclipse Books to do a series on true crime. This series will cover information on the police, mafia bosses, FBI agents, and sociopathic criminals. Remember, dear reader, the purpose of these cards has always been as an inexpensive and fun way to educate and learn. When it was announced that this "True Crime" series would be printed and distributed this May, who would have realized that these cards, mostly found in specialty bookstores and comic shops, would create a national furor over their release? This is exactly what has happened. First it was announced that a group called "Parents Of The Victims Of Serial Killers" would fight the cards release on the grounds that these serial killers would get publicity, suggesting that young people would want to emulate them?? Nothing could be more absurd.

Then in mid-February, South Carolina and Arkansas passed laws stating these cards could neither be sold nor possessed in these states, meaning just owning a set could land you in jail.

Let's get the facts straight. America is an extremely violent society where we gun each other down over the slightest provocation, and if we are so violent then it goes without saying we need to learn, and educated ourselves about this kind of society and the people inhabiting it. If we outlaw information on these kinds of criminals, and then execute them, we will only be pushing the problem under the rug. Mass murder will not end, it will just become a part of our secret shame such as child abuse and incest. It is absolutely imperative that this series on criminals be printed and distributed. All of us must understand our environment, whether we are reading about a Jeffery Dahmer, or a Lt. Calley who led the massacre at Mai Lai in the Vietnam War.

Remember those who forget the past are prone to repeat it. Censoring information, no matter how ugly, is an attempt to forget. And if we censor serial killers it is only a step away from censoring institutional murder, and there is a hell of a lot more of the latter than the former. (HH)

MOVIE REVIEWS



HOW PLEASANT!

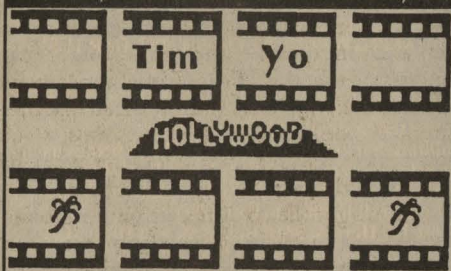
Eric Bradford

Washington Carver, you're damn Skippy.

This was the fifth in Apted's series that started with **7 Up**, in which a group of seven year olds representing each of England's rigidly defined socioeconomic strata were interviewed. The idea was that similar interviews would be staged with the same kids every seven years until the year 2000. Each film draws heavily on all of the previous ones, juxtaposing the individual kids' answers with their past answers to the same questions. On the surface, this concept's appeal may seem to be strictly voyeuristic, but Apted's approach takes it to another level.

Without interjecting any analysis of his own, he carefully matches past footage with pointed questions to draw out the qualities of his subjects that, as we can now see, were there from the start. The theme of the series is "show me a boy at seven and I'll show you the man", and it would seem that Apted's whole point is that personal manifest destiny is nearly impossible; that seven year old losers will always be losers and seven year old "winners" will always be "winners". You and I know different. Go see the movie. Listen to the conformist little kid become the pathetic adult. Watch the rich, wise-ass group of boys become the rich, one-dimensional 35 year olds. Most of all, watch them all fall into some sort of trap from which they'll never escape, and try not to let the same thing happen to you.

Deep breath - I've always been a Charles Bukowski fan. Not as slavish as some, maybe, but I've checked out most of his books and even own the four hour **Bukowski Tapes** video. So I was pleasantly surprised to find a 1981 movie based on his **Tales of Ordinary Madness** short story collection. It stars Ben Gazzara as Bukowski/Chinaski/whatever they call him this time. The book, for those of you not familiar with "Buke", is a great introduction to his work: lean, punchy, and heavy on his characteristic shock tactics. Strung together into one screenplay, though, it gets really muddled, and even boring in spots. The shock is definitely there, but the cohesion isn't. If you're forced to go to Blockbuster as a last resort (as I was) and you like Bukowski, you could do a whole lot worse. Otherwise, start with **Barfly** (reviewed in a previous MRR). Until next time, remember: to rent is human, to dub divine.



I saw the new thriller **Elastic Instinct** recently. This is the flick that had stirred up a huge amount of protest from homosexual activist groups who were urging people to boycott it because of its negative portrayal of lesbians.

From their point of view, and rightly so, there seems to be a trend in movies these days to characterize gays and lesbians as extremely hating people, raging homicidal maniacs. There was that Al Pacino film, **Sea Of Love**, as well as **Silence Of The Lambs**.

The argument can be made that there are many more movies that depict straight white males as equally brutal psychotics, so why get all bent out of shape? And the simple answer is that there are also a huge amount of movies that depict SWM's as loving, caring heroes, or at least as average, semi-balanced human beings—but that there are precious few films that display gays/lesbians in an equally warm light.

Generally, I think this is a true characterization, although there are several exceptions, such as the **Torch Song Trilogy** and **My Own Private Idaho**. But the more typical Hollywood approach is to pray on people's negative stereotypes (that sells, although you know movies that portrayed, say, Jews that way very rarely make it to the screen), or to sanitize out anything that might make homosexuals appear as healthy, loving people, as was done with **Fried Green Tomatoes**.

What about this particular release? **Elastic Instinct** is a slightly better-than-average thriller that has a few good twists and turns, and several scenes that had me talking out loud in discomfort. But it does borrow heavily from Hitchcock's **Vertigo** (and the San Francisco backdrop) and a bit from **Psycho**. If there wasn't a big to-do

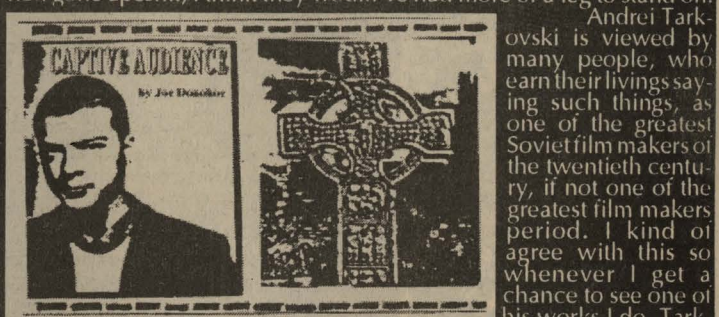
about the movie, it would probably not be drawing huge crowds and would soon be forgotten.

And is it a vicious portrayal of lesbians. Relatively, yes, although I found it to be much more of a woman-hating film than an anti-homosexual film. All the women portrayed are lesbians, although the main suspect is bi-sexual, not homosexual. They are, it seems, all mass murderers, devious and hard, no one who seems to have any redeeming qualities.

The main male character comes off in a not too much better light, although the charges that he glorifies rape in this movie are greatly exaggerated. There is a scene where some very hard and ugly sex takes place. There is mutual hatred and mutual consent. It ain't pretty, but it ain't rape.

Apparently, the fellow that wrote the script offered to do some re-writes after the initial reaction of the gay community here during filming, but the producer and director rejected them. If there had been the addition of some lesbian, gay or female characters that were portrayed as human beings, the bigoted edge would have been removed. That wouldn't have undermined the basic plot, would have balanced things out nicely, and would have been a respectful gesture towards the values of the community where the film was being made.

Given all of this, I think it's important for communities that are being stereotyped or debased by the pandering mass media to respond, to pressure Hollywood or whoever to get their act together, but it can backfire as well. In the case of **Elastic Instinct**, it seems to have created curiosity, and seems to have been an over-simplification and over-exaggeration of what was really going on. But if women's groups had gone apeshit, I think they would've had more of a leg to stand on.



Andrei Tarkovski is viewed by many people, who earn their livings saying such things, as one of the greatest Soviet film makers of the twentieth century, if not one of the greatest film makers period. I kind of agree with this so whenever I get a chance to see one of his works I do. Tarkovski films are not adrenalin rushes, nor are they fun. They're what they call High Art, so if that doesn't sound like something that will light the ol' fire for you then it probably won't but you never know.

I like Tarkovski films because they're beautiful and because they deal with concepts that are timeless and always troubling, like religion, death, war, hope and despair and because the man who makes them didn't learn about these things in art school.

Andrei Rublev (1966) concerns itself with one of Tarkovski's recurrent themes, the nature of the artist in society and what happens to personal belief under the attrition of politics, age and war. Andrei Rublev was a famous icon painter in 15th century Russia, a time of plagues and invasion. Being a gentle soul, he is a monk who can't even bring himself to paint the required souls burning in hell on the Vladimir cathedral wall yet he is driven to create great art for the majesty of his god. When the Tartars invade, the spectacle of human betrayal and atrocity causes him to renounce his gift and take a vow of silence, despite protestations from the ghost of his teacher, Theophanes who confronts him in the ruined cathedral. For years he grows old in silence until a young bell makers minor miracle restores his faith in the human race and he resumes the practice of his calling.

The film, like his others, tells a story through silent imagery as much as through narration. Expanding on the Soviet Montage technique pioneered by Sergei Eisenstein, Tarkovski lets his visions expand like Russian landscapes. Character development is slow and labored and the faces of his actors express pain or joy quietly, allowing for the audience to decide on motive. Visual clues as to the meaning of action or inaction are offered in the background of various frames. Haunting smoky woodlands frame backdrops for human dramas and madwomen scream, for no apparent reason, at white walls smeared with mud. The camera lingers for not always obvious reasons on flowing streams or snow falling on a crucified peasant. Sometimes it's hard to know what's going on but there are brilliant moments when the raw human emotion comes through the stateliness. The director, it must be said, has his weaknesses however. We never get to see Andrei actually paint anything (big mistake) and the ending (the only segment done in color) loses its potential power because of the amount of time spent on it as well as the choices Tarkovski makes as to what the audience should see from the world of icons. Tarkovski deserves a try. His commitment to the mystical and the personal, made in a society which didn't revere such things (he was exiled in the 70's and died in Finland), marks him as an independent thinker and like I said, his stuff is beautiful. It is magic cinema. Okay, next month **Wayne's World**!

RECORD REVIEWS

V/A - "Head Start to Purgatory" LP

San Diego Area comp. I thought the strongest tracks were from CRASH WORSHIP, DRIVE LIKE JEHU, QUESACABEZA, and OLIVE-LAWN. Also contains FISHWIFE, CRANKSHAFT, DRIP TANK, HELICOPTER, HOLY LOVE SNAKES, ROCKET FROM THE CRYPT, and 411. All said, it's a great thing to hear, as there's certainly a good amount of cool stuff coming from the region. What's with all the dual noun names? (TM)

(HeadHunter c/o Cargo)

V/A - "How Much Longer?" EP

EARTH CITIZENS are fast, gruff, tight hardcore. DEKADENT are more catchy, their pace varies more without having awkward transitions. I preferred the DEKADENT side, but that's certainly not to take anything away from EARTH CITIZENS. Lyrics of both bands covered topics such as solidarity, materialism, dissent, etc. Comes with a polylingual booklet. Impressive offering for a first release! (TM)

(Romp Productions, PO Box 6347, 6000 Lucerne 6, SWITZERLAND)

V/A - "Ox" EP

A comp. brought to you by Ox Fanzine. Includes THE ABS (from South Wales, kinda punk), RISE (a Canadian band with easy to follow rhythms that have a college music feel and good production), EIGHT BALL (from Pennsylvania, punk with a rock/driven groove) and SAMIAM (from California, doing "Conditions," a song that's on their new German 12" release). (KG)

(Ox Fanzine c/o Joachim Hiller, Joseph-Boismard-Weg 5, 4300 Essen 14, GERMANY.)



V/A - "Qwertuiop!" EP

A 4-band Sacramento comp of up-and-coming punk bands: GUN, LIZZARDS, SEA PIGS, and NAR. Most cuts are pop-punk, but there's a dab of slow pain as well. Well done. Oh yeah, the title is the first line off the top of a typewriter. (TY)

(1008 10th St #277, Sacramento, CA 95814)

A - "Reagan Regime Review" EP

Quite a package. This batch of live recordings (early Touch & Go bands like THE MEATMEN, THE FIX, McDONALDS, TOXIC REASONS, NEGATIVE APPROACH) comes with a zine, a "best of" of the ancient Touch & Go zine that Tesco used to put out. Neat bit of history! (TY)

(Selfless, 8827 Hanford, Dallas, TX 75243)

V/A - "Self Mutilation Volume Two" EP

SUPERCHUNK's acoustic "Cool" rules the planet. How fuckin' cool! SANDY DUNCAN'S EYE and ERECTUS MONOTONE also rock accordingly. Don't know about POPPIN' MOMMAS. Pretty great record if just for the SUPERCHUNK tune. (LH)

(Hippy Knight Records, GPO Box 3222 GG, Melbourne, Victoria 3001 AUSTRALIA)



V/A - "Sick But Slick" EP

5 bands: SFA, HUASIPUNGO, AWKWARD THOUGHT, YUPPICIDE & NO WIN SITUATION. SFA do a rockin' PLASMATIC cover (ekk). HUASIPUNGO kind of a grind/funk tune about death squads. AWKWARD THOUGHTS - a true gem of "hate core". YUPPICIDE are your basic NYHC with intelligent lyrics, and NO WIN SITUATION are kind of vaguely ANTHRAX if they were crusties. Not bad. (LD)

(Nawpost, PO Box 245, Buchanan, NY 10511)

V/A - "Smells like Smoked Sausages" 2xEP

The AmRep roster goes on vacation to SubPop for one pretty fucking awesome release. One cut each from TAR, COWS, HELIOS CREED, VERTIGO, BOSS HOG, GOD BULLIES, SURGERY, and HELMET (who do a MELVINS cover of all things). I don't know, I'm excited (surprise!) about it. Now let's see Haze put out a WALKABOUTS single. (ML)

(SubPop)



V/A - "Squat Or Rot #3" EP

These comps. have consistently had some of the best new New York bands, and #3 doesn't break the tradition. Although not all the bands songs keep with the overall theme of the record, this provides a refreshing change of pace. SUMMER'S EVE throws down the most lyrically original song, while MAGGOT and WAR are the standouts as far as the intricate, loud, throaty, and thoroughly crusty bands go (yeah!). Finally, you've got CRAWLPAPPY and REJUVENATE, also worth checking out! Comes with Squat Or Rot #3. (SB)

(PO Box 20691, New York, NY 10009)



V/A - "Thieves and Beggars" tape

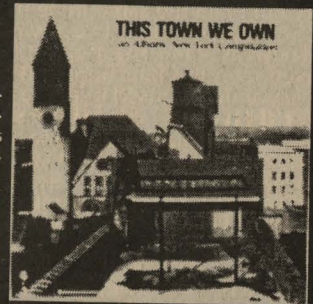
Musically this is fairly competent metallic punk/hardcore/experimental stuff but lyrically all of the bands spout off about mythological bullshit from thousands of years ago (Christianity). (DH)

(4009 Johnson St., Hollywood, FL, 33021)

V/A - "This Town We Own" EP

A compilation featuring TERROR-CAKE, GLEE CLUB, INTENT, SUBSTANCE and VERTEBRAE. Each band's got a different approach. The common element, I gather, is Albany, NY. (KG)

(Rake, 3 Highland Dr., E. Greenbush, NY 12061)



V/A - "Transition" tape

Hardcore - plain and simple. Nothing special, but nothing disappointing. Above average showings by THE BLAGGERS, COLLAPS, and SUBMACHINE. (DS)

(\$5 ppd: No Name Productions, 614 LaTourelle #2, Quebec, PQ, G1R 1E5, CANADA)

V/A - "The Violence Inherent in the System" CD

This twenty-two band compilation from Noise for Heroes 'zine brings us deprived Americans some good old, garagey rock 'n' roll from France, Finland, Germany, and Sweden. A list of standout tracks would be ridiculously long. Buy this or bad things will happen to you. (DS)

(\$10 USA, \$12 world ppd: Noise for Heroes, 5310 Bragg St, San Diego, CA 92122)

V/A - "Where the Wild Things Are" 2x45

An excellent color glossy tour package showcasing two of Australia's best bands. The HARD-ONS "Lose It" starts out as a slow ballad, then permutates into full scale marsupial-core. "Sorry" is a frisky RAMONES type rocker. The CELIBATE RIFLES record includes one uptempo previously released number: "5 Lamps" as well as a slow moody one: "Electric Flowers". Here's hoping the tour comes Stateside. (BR)

(Waterfront Records, PO Box A537, Sydney So, NSW 2000, AUSTRALIA)

V/A - "Women's Liberation" CD

Without a doubt, the best thing I've heard in a long time. Japanese comp of all women bands. Contents include - WORMCAST, GAIA, GUSH, and PISS. Totally mind boggling. I lean towards WORMCAST and GAIA, but every band on this totally kills. It's fast, it's brutal, it's angry. This is how I think hardcore should sound. (TM)

(Selfish Records, c/o Record Boy, 3-59-9 Kohenji Minami, Suginami-ku, Tokyo 166, JAPAN)



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FOR SALE: Meatmen - Crippled Children 7", Now We'll Make Lotsa Pals, Vintage Meat, Iron Cross - Hated and Proud, Blight 7", Necros - Conquest 7", Govt. Issue - Legless Bull, Misguided - Options, Make offer to: Dave/PO Box 7673, Esat Rutherford, NJ 07063.

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FUCKTOOTH - The new gay/homopunk zine. Issue #2 out now. Submissions needed! Send it all to: 1298 Som Center Rd. #130, Mayfield Hts., OH 44124

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TRADE: I have Agnostic Front - "The Early Demo Trax" (studio), Crippled Youth - "Join the Fight" (German bootleg), Youth of Today "Yesterday/Today" 7", End The Warzone - Sampler, Nocturnal - "Science of Horror" (rare studio outtakes). Wants: US -HC 7"s, bootlegs etc., Please write to: Udo Meixner, G.Semper, Weg 36, 8580 Bayreuth, West Germany.

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21 YEAR OLD FEMALE seeks correspondence with someone who can alter my consciousness. Interest in mid-west (Arizona) but not limited. Send letter, poetry, art work, etc... Will write back. Carolyn, 2 Thistle Road, "The Wilderness", Baltimore, MD, 21228

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FOR SALE 7": Amenia "S/T" green vinyl, Sofa Head "Invitation", Plaid Retina "S/T", Rejection (Hand #214, red vinyl), Media Children "But They Ignore", Got "Why Suffer", "Your Power", Dissent "Expression" white vinyl, Danzig "Trouble", 65/500, Misfits "Beware" boot, "Hybrid Moments", "Perfect Crime", Doom "Police Bastard" Asbestos Death "Dejection", Hippycore comp. "Hell Raisers and Earth Rapers" (1 st press), Neighborhood Watch "S/T" orange vinyl, "Smiling Faces". Send bids or will trade for any anarcho-punk. Roger, 1 Galwood Dr., Rochester, NY 14622.

BARF O RAMA needs submissions now! Send me your art, poetry and letters. Fred Mertz c/o Vomitorium Productions, 710 N. Main St., La Habra, CA 90631.

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LOOKING FOR SUBHUMANS - No Wishes, No Prayers LP. Also want Pussy Galore- Exile On Main Street, and any Unsane. Write to: Joe Marchi, 44 Varda, Rohnert Park, CA 94928. Will pay \$\$\$ for original or copy. Trades, too.

"THE FALL LYRICS" - by Mark E. Smith. Looking for a copy of said book. Contact Gavin, PO Box 8001, New Haven, CT 06530 or phone 9203) 776-0321.

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VIOCEOUS INTERFERENCE fanzine is in need of contributors. We need art, ads, articles, poems and more. We want to interview grindcore and hard core bands that Leave Out The Metal!!!! The purest punk is also demanded. If any out there have such material that is offensive, controversial or just plain rude, send it in!! This zine has guts!! Freedom of speech is a must!! Typed material is preferred. Free copy for all contributors. Contact at...M. Castro, A. 4-5 F.A., Ft Riley KS 66442 USA.

FOR TRADE/SALE: I have Dwarves "Toolin' for a Warm Teabag" (boot?); Nirvana "2 x 7" Peel Sessions; L-7 "Peel Sessions", etc. I want Dwarves "She's Dead" 7"; SY/Mudhoney 7"; 1st L-7; Nirvana, and more. Write Stephen Dille, 909 Holly St, Copperas Cove TX 76522.

NEW ZEALANDER wanting to trade tapes of LPs, etc. Interests Dag Nasty, 7 Seconds, 999, Sloppy Seconds, Gorilla Biscuits, DOA, etc. Large list of local & overseas alternative punk, pop & metal. If you just want to write do it. Write to Chris, 35 Knowles St, Palmerston North, NZ.

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SNAILS (EX) GUITARIST! Where did you go? 1988, Lake Tahoe, Kings Beach, Russel's house, Gabby. Drop me a line! Lyle, 725 Walnut St./ Santa Cruz, CA 95060.

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DISCOGRAPHIES FOR SALE: I sell typed discographies of most alternative and hardcore bands. I specialize in Misfits (boots and originals), Nirvana, etc. Send \$1 and band names to receive a list. Vicious Vinyl please write to me for a thorough list of Misfits bootleg records, tapes, and, videos. Also, anyone selling Misfits boots should get in touch with me. Address all letters to: Matt Ball/ 4336 Wayne St./ Hilliard/ OH 43026.

SPAZ (Subpoeticanarchy) is here! Reviews, music, art & poetry from New York's MEAN streets. Send tapes/books/fanzines/for review and/or \$1.50 ppd. to: SPAZ/ 112 Duane St./ Box 7/ New York/ NY 10007.

PUNK FOR SALE: Exploited "Jesus is Dead" 12" uncensored cover, fully autographed (50) Exploited "Troops of Tomorrow" original, fully autographed (35) also over 200 punk records. Send two stamps for list and flyers. Wanted: Rare Dayglo Abortions, G.G. Allin, and punk compact discs. Paul Holstein/ 1515 Sashabaw/ Ortonville/ MI 48462.

NEW BANDS, please get in touch. I'm starting a record label and I'm interested in hearing some fresh music. I'm vegan and straight edge, but am influenced by all types of hardcore. Also, Armslength 7" will be out soon. \$3.50 ppd. (\$5.00 world). Contact Reflection Records c/o Shane Durgie/ 114 Watertree/ E. Syracuse/ NY 13057/ USA.

70'S GARBAGE - Have you any cheesy relics from your past (i.e. Evel Knievel bikes, huge kiss posters, size 10 platforms, Saturday Night Fever cologne) that you might want to part with? If so, get in touch! J. Hunter/ PO Box 195/ Tulsa/ OK 74171.

AVENGING DISCO GODFATHER - If anyone knows where I can get an original poster of this move, please enlighten me! Also looking for the Dolemite soundtrack. Can you help? Send replies and contributions to build a Rudy Ray Moore shrine to: J. Hunter/ PO Box 195/ Tulsa/ OK 74171. Don't ask how and why, just put yo' weight on it and write!

GRINDING INSANITY - Autopsy, Bolt Thrower, Carcass, Deicide, Deceased, Entombed, Morbid, and Sheer Terror, Carnivore, Slap Shot, Agnostic Plasmatics Pentagram (US), Vitus, Obsessed, Sabbath, etc. and of course Jimi. Rare vinyl/video/audio etc. Mike P./ PO Box 226/ Meffield/ VA 22116-0226. USA.

MORE BRAZILIAN CONNECTION: Olho Seco/ Brigada do Odio (split), Olho Seco "Os Primeiros Dias" 12" EP + "Fome Nuclear" 7" and Terveet Kadet "Black God", Massacre (Finland) "From Womb to Grave" + "Afflicted Cries in the Darkness of War" (Swedish comp with Anti-Cimex, Crude SS.). For wanted, see other ad.. Manoel - Rua Manoel Gaia, 1636, Sao Paulo, S.P., 02313, Brasil.

FOR SALE/TRADE: Ripcord "The Damage is done" flexi, Icons of Filth "Filth & Fury" 7", Crucifix "1984 7", Business "Harry May" 7", also Disorder, Discharge, Crass, A.Y.S., Flux, GBH, Varukers, Zounds, Conflict, Blitz, Oppressed, Riot Squad, etc. Andrew Burton, 2, Barrow Close, Churchill, Bristol, Avon BS19 5ND England.

FOR TRADE: I have Agnostic Front "The early Demo trax" 7" (1984), Crippled Youth "Join the Fight" 7" (German boot), Youth of Today "Yesterday-Today" 7" (boot), Ramones "Live, fast and punk over Deutschland" 7" (boot), Chain of Strenth - 1st 7", Side by Side 7", Cromags "Age of Quarrel" LP (fully autographed by Harley, Doug, John, Pete, Parris in '86). Write to: Udo Meixner, G.-Semper-Weg 36, 8580 Bayreuth, West Germany.

YOUNG PUNTER, graphics major, male, Teddy boy rocker looking to write, hang out with girls into 77 punk, H.C., oi, and ska. I can read and write in Spanish. Write to: Ern, 430 E.14th St.#2RE, NY NY 10009

PLASTIC FORK. Bands, labels, fanzines: looking to get your stuff sold in our part of the world, please write. Please include wholesale prices: 723 Whitney Landing Drive, Crownsville, MD 21032

HARDCORE CALIFORNIA, best book on the California hardcore scene, \$19.95. Skinhead, the UK skin scene, \$11.95. 12 Days on the Road: The Sex Pistols and America, \$19.95, Iggy Pop: I Need More, \$9.95. To order: add \$2.50 for postage, CA residents add 8% tax, send check or MO to: James Stark, PO Box 170381, San Francisco, CA 94117. Catalog Available.

28 YEAR OLD MALE looking for contacts for a possible move to Minneapolis in August. I'm intersted in a roommate(s), people to hang out with, plus possible help in finding a job: Agus, 916 Ohoi, Lawrence, KS 66044.

I AM PLANNING A TRIP to the UK around July or August. I'm looking for interesting, friendly, open-minded, and creative people to show me around, go to shows, hang out with, and eat with. I do a zine and I plan to use this trip as a "writing experience." I'm especially interested in meeting zine writers. If you would be interested in meeting me, please write soon so I can write back! I'm also thinking about going to Holland, so if you are in Holland....Alyssa Isenstein, One Mead Way, Bronxville, NY, 10708

MINDWARP VAMPIRES and black leather poets of yearning and gloom. Please share my thought cages and burn in my disco inferno. Stand with me in the moonlight of the spirit. Older, versatile, creative male hetero flower lover seeks stimulating exchanges of words, music, love and understanding. Rodney, Rt. 1 Box 564, Brookline, MO 65619

TRADE brazilian early/ rare HC/Punk records: Lixomania "Violencia e Sobrevivencia" 7", Olho Seco "Botas.." 7", "O Comeco do Fim do Mundo" (live comp with 19 bands - '83), Inocentes "Misericordia e Fome" 7", "Grito Suburbano" (comp), R.D.P./ Colera "Ao vivo no Lira Paulistina" (live split) and (see other ad please). Manoel, Rua Manoel Gaia, 1636, Sao Paulo, S.P., 02313, Brasil

HUNDREDS of Punk, thrash, death, noise, industrial records, tapes, zines, shirts, etc. at the fairest prices! Lots of Greek stuff as well, write now for FREE mailorder list to: Decapitated Records, Panos Tzanctatos, Aspasias 55, 15561 Holargos, Athens, Greece.

WANTED: Larm/ Stanx (split), Larm "Straight..", both 7"s + "Farewell Cassette" (original), MDC 7"s, Final Conflict 7"s, "End the War Zone" (comp), Ripcord (flexi + 7"), Heresy "Thanks", "Like Attack" + "Voice..", Chaos UK 7"s, 7 Seconds/ Youth Brigade (split), Minor Threat - early 7"s + bootlegs, MRR back issues..Trade too recent records and flyers. Manoel - Rua Manoel Gaia, 1636, Sao Paulo, S.P., 02313, Brasil.

WANTED: MRR issues 0-30, I need someone to make me a cassette copy of "MRR presents Not So Quiet..", old 7"ers ('77-'84), and I'd like female correspondence (18 or older, send pic): Wayne R. Garrard Jr., 2417 Sandle St., ALBQ., NM 87112

NIRVANA 7" SALE: Acoustic EP, Molly's Lips, Here She Comes, Silver, Smells Like Teen, About a Girl boot, Mudhoney/Melvins boot. L7, Hole, STP, Babes boot. Bids to: Ernie, 466 W. Washington Ave.#77, El Cajon, CA 92020-5062

RECORDS, CHEAP 7"s: Beaver, Germs, Sham 69, Damage (FI), Coma (Jap.), Nekron 99, Explosives, Nighters (Italy). 12"s: Conflict, Disorder, Sleepers, Weirdos, Fix, Hated Principles, Skunks, and more. For list send \$1 to: Jeremy, Astor Station, Box 969, Boston, MA 02123

FOR SALE/TRADE: Big Black Headache bag (sealed), Fugazi "Song no.1" (test press), Reagan Youth ep, Mudhoney live LP, Big Black "Kerosene" LP. Make me an offer: Mark, PO Box 40275, Long Beach, CA 90804

RECORDS FOR SALE - New lower prices. 7 Seconds, Blast fan club press, Nuke your Dink comp, DOA "Triumph 12", Negativland "U2 ct.", Necros "Conquest" LP, Busted at 02 comp, SubPop singles, Amphetamine Reptile, Damned, Sham 69, Bauhaus, Pussy Galore, Killdozer, Crucial Youth first 2 7"s, Misfits, Naked Raygun "Treasure" 12", Meatmen, Touch & Go colored 7"s, Spacemen 3/ Sonic Boom, The Freeze, Lots more. Send SASE to: Requerdos a Todos, PO Box 162113, Sac., CA 95816

AUCTION - 7"s: Helmet "Annoying", NOFX "PMRC", Warzone (Rev.#1), DK's "Halloween", "Bleed", (Statik), Halo of Flies "Death", Poison Idea "Darby Crash" (1st press, auto., blue v., 80/80). 12"s: Damned "3x" (blue v., ultra-rare), Poison Idea "Record Collectors" (F.E.), Bad Religion "Original", D.O.A. "Something..", "HC '81", F.U.'s "Kill For". Bids to: Chris, Box 73, Yale Station, New Haven, CT 06520.

RARE HC & PUNK: Old and new, American and English, Buzzcocks (Spiral Scratch), X-Ray Spex, Undead, SubPop, Cynics (Dionysus), Scratch Acid, Exploited, everything under the sun, practically. Send a stamp! Very reasonable prices. Chris, Box 73, Yale Station, New Haven, CT 06520.

BANNED IN FLORIDA? Not yet! Here Cums Sickness-T-shirts. Perverse filth you won't believe. Get one now before we're arrested! Graphic artwork by Mike Diana. \$10 ppd. or \$14 ppd. long sleeve. S/M Graphics PO Box 10701, Bradenton, FL 34282-0701 Checks to Steve Sanborn. SASE for catalog.

HELLO! We are the process of trying to put together a zine, if anyone has anything they would like to advertise in it (records, zines, etc.), send your add to: So What, 1957 Belvedere Cr., Cornwall, Ont. K6H 6L9. Nothing racist, sexist or homophobic please.

CLASSIFIEDS

40 WORDS \$2/60 WORDS \$3 MAX-CASH ONLY!!!

TRAVELING, TRAVELING, TRAVELING.. to Europe mid/end summer '92. Paula & Richard are looking for places to stay, places to go & a motorcycle to take us all over. Willing to trade room in East Bay house for use of motorcycle. Write: Paula, 4924 Webster St., Oakland, CA. 94609....

BUMBLE BEE WHERE THE fuck are you? Hey Berkeley area do you know where my friend is? Breaking away from the brain pumpings. Getting back to an instinctual natural state of being. Please no organized religious bullshit. I'm hitting a cross country trip in May and June. Need contacts. Hemlock Sony Newpaltz Bouton, Box 115, New Paltz, NY 12561

SALE: "Something To Believe In" comp., "Let Them Eat Jellybeans" comp., "City Of LA" comp. (Flipside), Dickies "Banana" 10" maxi., Hogans Heroes "Built To Last" (original straight -on), CH3 12" EP, Damned "New Rose", "Sanity Clause", "Rabbit", "Happy Today", Rocky Erickson "Bermuda", Buzzcocks "Chainstore", 7 Seconds "Committed", 999 "Alive", "Separates", "Concrete". Offers to: PO Box 865, Agoura, CA 91376

MISFITS: autographed singles and LPs, rare Venom and punk/Hardcore items, all reasonably priced. Send S.A.S.E. to: Ethan Walker, 11828 Mafaya Woods Ct., Orlando, FL 32826.

SALE/TRADE: 12" Halo of Flies "Garbage Rock" (Grey), YOT WW 1st press, blue & red cover 7" - UO Ticket To LA 1st 1000 autographed. TAD "Loser" (green). Turning Point 1st (red), Crippled Youth (black), Bad Brains-iguana, Big Chief "Get Down" (green), Dinosaur Jr. "The Wagon" (white), Side By Side 1st. Send lists: Jennifer Cousino, 273 Windsor Ct. Perrysburg, OH 43551-1753. (419)872-0614.

WANTS: Youth Brigade "What Price Happiness" (black or yellow), Necros "Conquest For Death" LP (US, T&G), Master Tape Comps., Fang "Landshark" Jerrys Kids "Is This My World?" FUs "My America", SSD "Get It Away" SOA 7", Big Boys "Where's My Towel". Ratcage stuff. Will buy or trade. Send Lists: Jennifer Cousino, 273 Windsor Ct., Perrysburg, OH 43551-1753. (419) 872-0614.

EXTREMELY RARE ORIGINAL transcend 1990 demo - \$5. Only 11 of these left! We've stopped making these since our record came out. well concealed cash only. Alan Intrusion, 4090 N. Detroit Ave., Toledo, OH 43612

SOUL REACTION LP - From Minneapolis/St. Paul, influenced by Bad Brains, 24-7 Spyz, and Living Color. the time is now to own this. \$5.00 ppd., cash, check or money order payable to: Jennifer Cousino, 273 Windsor Ct., Perrysburg, OH 43551-11753.

SELLING MY COLLECTION—100's of records—I've been trading/buying punk vinyl for 10 years—mostly obscure foreign stuff—punk, hc, pop-punk, wave-reasonable prices—rarest stuff being auctioned (see below)—send \$1 for my 16pg list—Ron Lacer/ 41 Mystic Ave/ Medford, MA 02155 USA

UNEVEN DISTRIBUTION: 7"s - Blister "Stitches", Affirmative Action "Blind Eyes", Econochrist/ Detonators split, Volkswahle/ Titwrench split, Volkswahle "Borschta", Faggot in the pit comp, Where are they now comp. \$3 each ppd.: Uneven. 6934 Calvin, Reseda, CA 91335

CHEAP 7" SET SALE: Infa-Riot "Kids of the 80's", Anti-Pasti "Let Them Free" and "Six Guns", Redskins "Bring it Down" double 7", Haywire "Painless Steel", Halfoff "Shoot Guns". All \$6 each ppd. to: Ryan. 6934 Calvin ave., Reseda, CA 91335.

AUCTION— min \$25: Thought Criminals "Edge" 7" (test, scratchy) Extrem/Mickeyman split LP (test) (one track skips)—Subhumans "Firing" 7" (original)— v/a "Soundtracks zum Untergang 7" LP (uncensored)—Comes 1st 12"—Fuck Geez 1st flexi—Zolge 1st 12"—Violadores 1st LP— KSMB "Rovarnas" 7"—Appendix 7" (original)—Kohu 63 1st 7" and 7"s by Inocentes, Cretins, Blut + Eisen, Slime, Cani, Kjott— Ron Lacer, see above.

AUCTION— min \$25: Rattus "Disco" 7" & "WC" LP—Shitter Ltd 1st 12"—Terveet Kadet "Suojeele" 7" (original)— Tyhifat Patterit 7" (test) Pankrti 1st 7"— Pekinska Patka 1st 7"— v/a "Noui Punk Val 78-80" LP— min \$30: Aburadako 85 LP— Lixomania 7"—Thought Criminals "Oceania" 7"— Betong Hysteria 7"— Dirt Shit 7"— min \$35: Fresh Color 1st 7"— Ron Lacer, see above.

NEWSFLASH FROM JAPAN! The average American doesn't know where Venezuela is! We can help you stay stoopid! Send \$5 for "Fistful of Sky" by Mister Guy. 50 min. chrome tape. Third Eye Records/ PO Box 385/ Cheltenham, PA 19012.

AVAILABLE MARCH 1992. "Native Son" by Mister Guy. 50 min. chrome tape. After George Bush dug this cassette, he abdicated presidency to become a Zen monk! You too can attain Samadhi! Send \$5 to Third Eye Records/ PO Box 385/ Cheltenham, PA 19012.

AVAILABLE JULY 1992. Mister Guy's "Exobiological Memoirs" goes against the principles of catholicism! What would the pope say? Shield your children from this menace! Send \$5 for 50 min. chrome cassette. Third Eye Records/ PO Box 385/ Cheltenham, PA 19012.

WARNING! LISTENING to "Starboard" by Mister Guy can decrease your desire to be a productive obedient replaceable member of the industrial-military work force! 50 min. chrome tape available May 1992. \$5 to Third Eye Records/ PO Box 385/ Cheltenham, PA 19012.

STRAIGHTEDGE people living in the Ottawa vicinity. I am looking for a "Straight Edge-United Against Drugs" patch. Will trade for Winnipeg Straight Edge stickers or will send money, or both. Would like about 4 or 5. Please write Jon/ 1038 Prince Rupert Ave./ Winnipeg, Manitoba/ R2K 1X1.

T-SHIRTS MADE by new underground silkscreening company, Graphic Assault, catering to the upcoming West coast bands. For all your silkscreening desires call (818) 222-4754 ext. 3825 or write 17120 Rinaldi Street/ Granada Hills, CA 91344.

STRAIGHTEDGE/HARDCORE items for sale. I have LP's, 7"s, t-shirts, demos and videos. Prices are reasonable and stock is plentiful. Send me your want lists or call to see if I have what you need. Chuck/ 8820 South 85th Ct./ Hickory Hills, IL 60457. (708) 430-0685.

FAMOUS HARDCORE BACK ISSUES, feature #3 Psycho #4 Negative Approach, #4 Sons of Ishmael, #6 Impulse Manslaughter. \$1.00 each - outside US/Canada Add \$2.00 airmail, Craig Hill, 220 Standish #1, Redwood City, CA 94063. Cash Only.

TOM IS AN Alternative Affordable National Promoter. Tom can broaden your fanbase. For free information on the current TOM service and future TOM services, and a SASE to TOMPACK Rd #5 Box 1031, Altoona, PA 16601. Support Local Music!!!

LP'S: REALLY RED "Teaching the Fear" (sealed) \$20, Samhain "Unholy Passion" (1st press, 400 tan cover) \$40, Faith "Subject" (blue) \$25, DYS (Modern Method) \$10, Gang Green "Wasted Night" (German, unreleased tracks, 500 green) \$25, GI "Fun" (500 yellow) \$20, "Baltimore's Buried" comp. \$10. All near mint or better. Ryan Richardson/ Box 5090 Wes Sta./ Middletown, CT 06459. Phone: (203) 638-1012.

GET AIRPLAY IN the U.K.. Cambridge Community Radio is looking for tapes and records from your band. All sorts welcome (HC, experimental, garage, etc.). Send material plus contact info to: CCR/ 4a Gonville Place/ Cambridge CB1-1LY, U.K..

GATOR FARM ZINE #1! Available now! Only 25¢ + stamp or IRC for overseas! Send for free distribution list list! Comp. tapes on the way! Gator Farm, 800 Crooks Ave., Kaukauna, WI 54130.

HOBBLEDEHOY! WI cheese punk! demo only. \$3ppd (or \$5 ppd. overseas). Shirts only \$5 ppd (\$7ppd overseas) tape. Comp. people and zine people please write! Hobbledohoy, 800 Crooks Ave., Kaukauna, WI 54130.

MAIL ART PROJECT Theme: Graffiti. Need: Photos, newspaper clippings, old stencils for book. Deadline: Late Spring. Write for details Catalog also available: Pas de Chance, PO Box 6704, Station "A", Toronto, Ontario, M5W 1X5, Canada.

BOTTOM LINE issue #1 out now with 411, Triggerman, Groundwork, Pitbull, opinions, reviews, and photos. \$1.00 and one 29¢ stamp from Greg D'Avia, 1 E-5 Desert Sky Rd., Tuscon, AZ 85737. #2 with Born Against and more coming.

BOTTOM LINE ZINE wants your photos of hardcore bands! Send them to Greg Davis, 1 E-5 Desert Sky Rd., Tuscon, AZ 85737. #1 out now with 411, Triggerman, Ground work, and more. #2 with Born Against in the works.

TOTAL MALE, 18 willing to share honest perspectives of emotion, sexuality, tightening up, and letting go with females everywhere. Let's trade pics, opinions, and life!! Joshua, Box 811, Burleson, TX 76028.

MOURNING NOISE - rare warehouse find! The original EP with picture sleeve and lyrics. This is the real thing, not a counterfeit! Hurry, only a limited number for sale! \$15 each plus \$3 shipping. Tom 193 Anthony Pl., Wyckoff, NJ 07481

CHRISTIAN DEATH/ Southern Death Cult: vintage vinyl by both and others. Send SASE for list. Jerzy Space, PO Box 4110, Star City, WV 26505

AM LOOKING for Newtown Neurotics stuff, especially "Beggars Can be Choosers" and "Blitzkrieg Bop". Also am looking for Billy Bragg and Chumbawamba stuff..cash or trades. Send lists to: Scott Oldenburg, 4021 8th Ave. apt.#4, San Diego, CA 92103.

ALL SYSTEMS GONE 7": Orange County peace punk. Limited edition. Only \$2 ppd. to: Uneven, 6934 Calvin ave., Reseda, CA 91335

CLASSIFIEDS

40 WORDS \$2/ 60 WORDS \$4 MAX CASH ONLY

FREEZINES! Well almost, you send me copies of your zine, and so do 50 other people, and I collate them, and send you 50 new zines. Send copy of your zine for info: LUKQ Inc., 1430 Valencia Rd., Niskayuna, NY, 12309.

7" SALE: Bad Brains "Pay to Cum" (orig. no PS) \$40, D.R.I. "Violent Pacification" \$15, L7 "Insanity" (T&G) \$25, Morbid Opera \$10, Seven Seconds "Blasts" (green) \$20, Can't Help It... from Florida comp \$20, Turn it around (2x7 in) comp \$20. All near mint. Early CA trades considered. Ryan Richardson, Box 5090, Wes Sta., Middletown, CT 06459. Phone: 203-638-1012.

RESIST will be touring Europe and the UK. During May/June this spring. Anyone who can help with anything- food, lodging, etc...please write!! See you at the shows! Resist / 1951 W. Burnside/ Box 1654/ Portland, OR 97209.

ATTENTION: Write right now for your FREE copy of the single most important zine ever published. Send name and full address to: C.F.B.E., PO Box 060 382, Staten Island, NY 10306. Add 2 stamps if you would like quick delivery. This is absolutely no joke.

I NEED to find a place to move, pay rent, do a zine, and hang out. I'm into: anarchy, gay rights, feminism, Heresy, Neurosis, and coffee. If you are interested in the same stuff, and can help me out, then write soon (I travel alot). I will answer. Kevin Campbell, 12103 Crestwood Dr., Carmel, Indiana 46033.

STICKERS!!! \$1.00 each Cows, 7-Seconds, Madness, Brutal Attack, Operation Ivy, Necros, Dwarfes, Misfits, KMFDM, D.O.A., Sex Pistols, Offspring, Aggression, Judge, Crass, GWAR, Discharge, Fear, Bolt Thrower, Butthole Surfers, Boot-Boys, Bad Religion, Sharp, OII, Adolescents, Cowboy Killers, Social Distortion, Insted, Minor Threat, Primus, Ministry, Jeff Hill (714) 449-3229 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91763.

PATCHES!!! \$3.50 each Napalm Death, Nitzer Ebb, Megadeth, D.O.A., Minor Threat, Nine Inch Nails, Replacements, Johnny Rotten, Dead Kennedys, Aggression, Cramps, Bauhaus, Adicts, Husker Du, Anarchy, Black Flag, Fear, Dead Milkmen, P.I.L., Cult, Fishbone, OII, Crass, Samhain, Subhumans, Trojan, Skin Moonstomp, Last Resort, Bad Manners. Jeff Hill (714) 449-3229, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91763.

WANTED VERY BAD: information on the band: Head On (old S.E. stuff) + original demo tape. Freewill shirt, razors edge zine + t-shirts, pictures of bands wearing PPP shirts. Have tons of records in trade, send want list. PPP shirts up to trade, for other s.e. shirts. Send in your stuff for review in PPP zine. Hans PPP. J. Demeesterstraat 33, 8800 Roeselare, Belgium. Phone: 32-51-240154.

XSTRAIGHT EDGEX AUCTION! Judge LP on green vinyl and sealed! Up Front LP 1st pressing, SSD 7" (boot), Youth of Today "Yesterday", Relapse 1st on green, Amenity "This is our struggle", Insted 7" on yellow and red, Against the wall 7" on grey, X marks the Spot 7", Scared Straight 7" on marble! Write or call to place bids: Pedro Ramos- Box 1729, Gettysburg College, Gettysburg, PA 17325, (717) 337-7186.

STRAIGHT EDGE IS ALIVE! Let's keep it that way. Write me now. I'm 18, male, involved in animal rights, and open-minded. I need correspondence! Max, 303 S. 3rd St., Sterling, CO 80751

XSTRAIGHT EDGEX kid will be visiting London, France, and all over Spain (between Madrid and Sevilla) from May 16 through June 2, 1992! Anyone who wants to meet up with me to hang out and trade records and shirts, get in touch! Write or call and let me know what you want! Pedro Ramos- Box 1729, Gettysburg College, Gettysburg, PA 17325, (717) 337-7186! Love that snapper!

VAMPIRELLA GODDESSES of the holy mindwarp, geniuses of love, and blossoming nymphs of the night spawn; older goth punk needs your letters, tape trades, love and understanding: Rodney Rt. 1, Box 564, Brookline, MO 65619. Hardcore holocaust survivors also welcome.

HELP! 21 year old vegetarian poet seeks similar man in the Manhattan area. Into the Sex Pistols and trading comics. Please send correspondence, photos and poems to: Lonely Gil, 75 3rd Ave. #203S, New York, NY 10003.

EYE KILLED YOUR MOM, Butt she's not dead, She is reborn in Heavenly Chaos. She wants you to join her on this Eerie Planet, listening to Kingdom Scum. Free catalog for Good Idiots. Send money and mucus fore musick to: PO Box 14592, Richmond, VA 23221.

JOE COOL NEEDS: old, old Hardcore, Punk, Oil, Ska singles 7", demos, flyers, posters, pictures of any kind, and punk n'pie chicks to write back! Will buy, sell or trade in return! Start sending: Joe Cool, 50 Brighton Ave., Kearny, NJ 07032.

HEY, I had to split till May so all of my correspondence is on hold. Sorry. But if you see a boy with long blue hair and a plaid bondage coat in your town give him a place to sleep ok! Thanks and to my friends in Europe, see you soon! Collin, 3625 N. Sheffield 2R, Chicago IL 60613

SLIPPED DISK PRODUCTIONS located in Common Ground 1109 Lagoon, Dallas, TX, 75207. All ages alternative DIY venue since 1990. Same number (214) 637-4404 terms open. BYOB, sleep, house PA/ lights. 250+ cap., no UPS. new: no fleas/ stable stage.

WANTED: Eat "Communist Radio" 7", Vomit Pigs 7", Fresh Colour "the source" 7", Roach Motel 7", What the hell, Rocks 7", Anti-Sect "Peace is better" live LP. Have lots for trade like all Halos 7"ers + 2nd Queers + more! Write to: Edwin Feenstra, 1 Helmersstraat 103, 1054 DM Amsterdam, Holland

D.I.Y. DISTRIBUTORS WANTED: Sell the latest Infest EP in your hometown. U.S. prices: \$25 for 10 7"ers, \$50 for 20. Anywhere else add \$10 to U.S. cost. Single copies are \$3 U.S., \$5 anywhere else. Postage paid. Cash only. Write to Drawblank Rec./ 23010 Magnolia Glen Dr./ Valencia, CA 91354 USA

FUCKED UP, CONFUSED, bored, & lonely male (sounds like the picture of misery-but fuck no it's me) age 21, vegetarian, anti-Fa & a bloody lot more (of course I'm into HC-why else should I read MRR) is looking for all kinds of correspondence. So what the fuck are you waiting for! Dietmar Eicher/Karajangasse 13/ 16/ 1200 Vienna/ Austria (If you're visiting this area or if you live here call 3562373.

YO! WHASSUP! Ultra SXE tees. Cool "Stand Up, Stand Tall!" Design with 4 colors. \$8 short/ \$10 long sleeve. For 12 page list of SXE releases, T's, zines etc. Send \$1 plus SASE: Wide Awake Productions/ 467 Spicer St./ Akron, OH 44311.

FOR SALE - Dinosaur Jr. Sub Pop 7", white vinyl - \$6. Die Kruezen "Gone Away" on white vinyl - \$12. The Unwanted "Secret Past" LP \$15 up front. Spirit LP \$7. Dah, PO Box 40483 Portland, OR 97240

IT'S OURXTURN! OurXTurn issue 2 out now! Large, in-depth interview with Worlds Collide, columns, animal rights, reviews and tons of photos. Straight Edge to the bone. \$3 ppd. everywhere. To: Peter Amdam/ Skovveien 39a/ N-0258 Oslo 2/ Norway. Shayne Robb: send out my stuff!!

HEY, ALL YOU BANDS!! Alternative college radio show wants to play your tunes. Any style of music ok. Send tapes/records/CD's to: WUMA/ A. Perry/ 719 Washington St./ Suite 169/ Newtonville, MA 02160. Please include a brief bio and address/ phone so listeners can send love/hate mail and buy your music. Thanks!

AUCTION! Mudhoney, Soundgarden, Tad, Nirvana, Big Black, Misfits, Samhain, more! Send SASE to: Arik/ 1706 2nd Ave. #24/ Minneapolis, MN 55403.

KALAMAZOO, MI! German spends summer term at college there. Need contacts, addresses to visit and hints from there and all of the states. I do the Gags&Gore zine and am into HC, politics, vegetarianism, age 23, and...fuck, ever tried to reduce what you are into 60 words? Gotta find out for yourself, write: Lars Reppesgaard/Deisterstrass 18/ 3000 Hannover 91, Germany.

APARTMENT WANTED! Arriving in Bay Area mid June, looking for a place needing roommate, low-moderate rent preferred; negotiable. I'm 25, male, nonsmoker, politically left/active, into punk, reggae, industrial. Age, race, sex, sexual preference unimportant. No racists, sexists or homophobes. Substance use not abuse. Smokers, pets, children ok. Patt/ 288 Highland Street/ Worcester, MA 01602. 508-756-9202. Let's talk.

BAD RELIGION-freak from Germany is searching for any Bad Religion material (flyers, posters, photos, bootlegs, tour shirts) got lots of Bad Religion bootlegs and photos for trade, but can also pay (good!) if necessary. So write to: Michael Pahl/ Nordstranderstr. 16/ 2250 Husum/ W. Germany.

PRISONER WOULD LIKE correspondence from interesting people everywhere. Please write and I'll write back. Into DYS, Shelter, Judge, ska, reggae, etc. Like to travel, the outdoors, photography and other exciting things. Shane Archer/ Housing Unit E/ Cumberland Cnty. Prison/ PO Box 820/ 1101 Claremont Rd./ Carlisle, PA 17013.

LIQUIDATING RECORD (7" & 12") Collection! Mostly 70's punk through mid 80's hardcore. Over 200 titles! Send 52¢ stamp for huge 9 page catalog. A sampling of artists includes - Christ on Parade, Crucifix, Misfits (stuff signed by Danzig), Rudimentary Peni, etc. Act now! No trades. Matt "Pegleg" Fitzgerald, 20931 Morewood Pkwy., Rocky River, Ohio 44116.

CELL 63 - a new all-ages club in the San Fernando valley (20 min. North of Hollywood) is looking for bands to book. Please send tapes to 4071 Meadowlark Drive, Calabasas, CA 91302 or call (818) 222-4754 ext. 3825 and leave message. Also, call and inquire about having your t-shirts made by a new underground silkscreening company, Graphic Assault. Thanks.

CLASSIFIEDS

40 WORDS \$2/ 60 WORDS \$3 MAX. CASH ONLY!!

BILL BRAGG WANTED - Any live stuff: videos, tapes, LP's. Any comps; rarities. **ALSO WANTED:** Stuff from No Escape, Life's Blood, Gol, Sheer Terror, and Sticks and Stones. Have records and other stuff to trade or I will pay cash. Write Mark Manago, 1015 Wesley Avenue, Evanston, IL 60202. What I really need is any In Touch paraphernalia. Peace to Columbo.

THE HIGHER GROUND VEGAN Cookbook is out! Only \$1.75 ppd. to: 427 Monticello Dr., Ballwin, MO 63011. All orders sent next day.

VEGANS! Send all your cool recipes and essays to 427 Monticello Dr., Ballwin, MO 63011 for the next issue of the Higher Ground Vegan Cookbook.

TRADE! Wasted Youth "Wild Life" 7", Pressured Release 7", Crass "Merry Crassmas" ('81) 7", plus YOT, Fugazi, Violent Children, Crippled Youth 7" boots. **WANT:** Underdog 7", Mc Rad 12", Drunk Injuns 10" and Italian old 7"s. Send bids to Arrigo Bernardi, via Piave Nr. 4 31100, Treviso, Italy.

MISFITS! Life '79 Perfect Crime 7" \$8.00/ea., Bad Brains/Danzig 7" (live Germany '91 #cd. to 1000) \$8.00/each, Misfits "Horror Hotel" 7" ltd. 300 \$5.00/ea., Morbid Angel "Decline of Rome" 7" red ltd. 500 \$5.00/ea., Glenn Danzig "Who Killed Marilyn" 7" \$5.00/ea. Please add \$2.00 to total for 1st class post. Write: V. Street Records, 2611 Via Campo, Suite 228, Montebello, CA 90640. Please make anything payable to Eric Kwan. Cash is fine. All letters answered, a stamp is very appreciated. Foreign please write first.

I'M POOR BUT THESE "Came From Pit" (comp.) \$10.00, Battalion of Saints (2nd Coming) \$15.00, Melvins (Alchemy) \$25.00, Justice League (1st 7") \$15.00, 7 Seconds (Blasts, Blue, insert) \$15.00, Crippled Youth (Join Fight, clear) \$25.00, "That Was Then, etc." (comp.) \$10.00, Tad (Jinx, yellow) \$7.00, Big Citys (comp.) \$10.00, Vicious Circle (comp.) \$10.00, B.Y.O. (comp.) \$10.00. Call or write: Larry, 2324 Church Ave. #5, Sacramento, CA 95821. (916)487-6220.

WANTED: Does anyone have any old issues of Hippycore or Cometbus they would be prepared to trade or sell me. If so please contact Steve Hyland, 17 St. Paul's Road, Colchester, Essex. C01 SQ England. Thanks.

SUBURBAN WASTELAND #0 is out, with Public Bath Records, Shonen Knife, reviews and other funs stuff. Also have issue #1 with reviews, etc. .75 ppd. a piece. #3, the "short stories" issue slated for June release, write for info on free advertising! Suburban Wasteland, c/o Jon, 2161 Bunker Hill Dr., San Mateo, CA 94402.

SHORT STORIES WANTED for issue #3 of Suburban Wasteland. Non-fiction or fiction "authors" please write for info! Also labels, zines, etc. write for info on free advertising to: Suburban Wasteland, c/o Jon, 2161 Bunker Hill Dr., San Mateo, CA 94402.

WANTED: Germs 7"s, any Angry Samoans, Dils 7"s, Sham 69, original GG Allin 7"s or 12"s, SOA 7"s, Stiff Little Fingers 45's, Dead Boys 45's, X-Ray Spex 45's, anything by VOM, Zero Boys "Living in the 80's", the Zeros 7"s. Will buy or trade. I have the "Crime of the Century" box set, Vibrators 45's, X-Ray Spex "Germ Free..." 7", Negative Approach "Tied Down", Adverts 45's, Weirdos, Angelic Upstarts, etc. Send lists, want ads, offers to: B. Wagner, 236 The Mall, Berea, Ohio 44017. or call (216) 243-2744.

SHONEN KNIFE WANTED: original Japanese pressings, videos, bootlegs, photos, and other obscure items wanted, esp. recordings of MTV and KUSF interviews. Will pay good money for any of the above. Fans of Japanese noise/punk/HC please write! Jon, 2161 Bunker Hill Dr., San Mateo, CA 94402. Big thanks and hello to: Betsy and David, Sekiri, Elden, Mason and Eggplant.

NEW SODA CAN STUFF! The new Soda Can 7" will be out in early April on Forefront Records includes the gems. . . sublima-bean, Frankencrack, and some lives stuff from the WFMU hardcore show. . . all on spankin' red vinyl. Fanzines get in touch for interviews or ad rates. Write our new address for more info, T's, free shit, etc. 4609 Jenkins Rd., Winston-Salem, NC 27105.

LAST CHANCE! Mudhoney, Nirvana, Fugazi, Halo of Flies, Smashing Pumpkins, Big Chief. Tons of Sub Pop, Am Rep and Assorted for sale/auction. Call Tom: (908)752-4778 after 6, or write: P.O. Box 4256, Dunellen, NJ 08812. Move it!!

JEFFREY DAHMER T-SHIRTS are now available from the sickos at S/M Graphics. Be the first on your block to wear one of these "sure to be collectors items" shirts. High quality tee available for \$12 ppd. or in long-sleeve for \$16 ppd. Look for ad in this issue. SASE for our catalog. S/M Graphics, POB 10701, Bradenton, FL 34282-0701.

THE DIVINE PERVERSION. Send me your Soul, and I will take your to the depths of Pleasure and Pain. Hand in Hand, walk the razors edge with me. Do you dare? No limits or boundaries, choose the path. Steve, POB 10701, Bradenton, FL 34282-0701.

HELP ME! Send me mail, pictures, etc. 20 yr. old female looking to leave this town. Would love to hear from punk and skins ASAP! M., 2841 Moland #16, Madison, WI 53704.

BUBBLE GUM HITS. French bassman look for reform his band: Girls beginners in guitar, synthe+rhythm box and vocal. Industrial (trash), minimalist-psyche. Lyrics in French (and American if you want). Frank Malko (Les Faquins), 1831 Idyllwild, Redwood City, CA 94062.

COMPACT DISCS WANTED: Circle Jerks "Golden Shower," Doom "Total Doom," J.F.A. "Live," Foetus "Hole," Adrenalin O.D. "Wacky/Humungous," Dead Milkmen "Big Lizard" & "Eat Your Paisley," G.B.H. "City Baby Attacked/Revenge," Surf Punks "Locals Only," any Chaos U.K. or Disorder. Splatterpuss, 300 Meyran, 1-C, PGH, PA 15213, USA.

GG ALLIN - "Bleedin', Stinkin', and Drinkin'" cassette only release available now for \$5 (ppd cash only). For your new acoustic songs and interviews from the summer of 1991. 60 minutes in all. Vinyl Retentive Productions 312 W. South Ave. Tampa, FL 33603.

GIRL SEEKS others to correspond with. Into the Cure, Janes Addiction, Human Drama, Bauhaus, and some industrial. Will write to anyone. I await your response. Kristine Anderson, 11990 Havencrest St. Moorpark, CA 93021.

WHERE THE HELL are the anarchists? Aren't there any anarchists in Massachusetts? I'd like to hear from you. Also, where are the female anarchists? I need to hear from you, so get writing! Andy What?, PO Box 708, Littleton, MA 01460-2708.

CORRESPONDENCE WANTED: To share sensual and erotic dreams, fantasies, photos, and videos with mature, sensual male. All may apply - bi, homo, hetero. Prefer female. Send to: Sep, Box 295, Somerdale, NJ 08083.

CONFRONTATIONAL Graphic T-shirts. Renegade Graphex action wear/deprogramming paraphernalia is now available to the masses. Includes the "We are all prostitutes" t-shirt, the favorite of Operation Desert Storm participants. T's and hats that stop the blind & stupid dead in their tracks in the bluntest, cruelest fashion possible. Send two stamps for free catalog to: Renegade Graphex, PO Box 963, Kalamazoo, MI 49005.

SMOKE THE SOUL Press has published the most intense books in this country. Titles like "Cutthroat Blues" & "Blood Rain" will hand you back your heart. Send SASE to: Smoke the Soul Press, PO Box 8347, Ann Arbor, MI 48107.

FLOWERING JUDAS? Ken Carps? Anybody know where he is? Please show him this or write to me. I have lost a friend. Ian c/o Pas De Chance, PO Box 6704, Station "A", Toronto, Canada, M5W 1X5.

I'M A 21 YEAR-OLD female who may be spending the summer in Ft. Lauderdale area of Florida. Like lots of music, especially stuff on Sub Pop, Touch and Go, punk, hardcore, girl groups, even the Beatles and some metal. Please inform me of cool record stores, clubs/bars, museums/galleries. Jennifer, 1219 Rebecca Ave., Pittsburgh, PA 15221.

LONELY FOR MAIL, submissive devolved slave boy-23, bodypiercings, bondage, cemeteries, likes wearing pantyhose. Aren't there any wild dominant aggressive female punks, goths, skins anymore? Spooky, 4336 Byesville Blvd., Dayton, OH 45431. D.I., Cramps, Flipper, Vandals, Misfits, Black Flag.

DRI-1ST 7" 22 song \$65, Misfits Halloween 7" original \$65, Max's Kansas City 7" \$20, Y.O.T. "Yesterday" 7" \$9, G.I. "Stabb" 7" red \$25/100 \$25, F-Word 7" red original, Posh Boy 1st \$20, Iconoclast 7", Flipside '84 \$25. All Mint. Please write: Kelly, PO Box 3162, Montebello, CA 90640.

I AM A COMPLETE fucking loser. All I do is skate, avoid washing my hair and listen to Monsula. Please send me letters cause I need friends. I promise to writeback. Ethan Caldwell, PO Box 30771, Tucson, AZ 85751.

MERCY!!! HUNCHNUMERO 4. Action loaded & ready with dives into the minds of Snailboy, Slot, Mike Doskocil of Drunks with Guns, Bomp!!!, and heaps of more greatness at the backdoor of American entertainment. Reet. 3rd pressing is graced with hand-embossed cover. Given the current state of economy, this issue's on the house. Request a copy from Johnny Hunch, 212 Highland, Apartment 122, East Lansing, MI 48823. (517)336-8781.

RECORD AUCTION: 7"s: Fugazi - Subpop 3 songs; Nirvana - Love Buzz, #d 941/1000; Misfits - Live at Max's green w/poster, Beware, Bullet yellow, 4 Hits From Hell (Live at 9:30); Youth of Today - Can't Close... on Positive Force; Minor Threat - Buff Hall. Bids to Ian Miller, 486 41st St #1, Oakland, CA 94609 or (510) 655 - 5810. Thanks!

HELP! Just returned from school in Scotland. I need correspondents in No. Cal. especially Santa Rosa. I hope to return to school there. Please write A.S.A.P.: Ariel Nicolini, PO Box 1643, Lexington, KY 40507.

CLASSIFIEDS

40 WORDS \$2 60 WORDS \$3 MAX CASH ONLY

RECORD AUCTION: 12"s, LP's: BYO: SNFU - If You Swear Red, And No One Else... French import/different cover; 7 Seconds - New Wind red, The Crew green/blue; Youth Brigade - Sound and Fury green; Social Distortion - Mommy's... clear; New York Hardcore, Wild Things orange/black marbled. Bids to Ian Miller, 486 41st St #1, Oakland, CA 94609 or (510) 655 - 5810. Send for list. Thanks!

PUNKGOTH WOMAN do you exist? Bachelor, 38, recovering, attractive, intelligent, artistic and articulate, soon bankrupt, free at last! Does love still blossom in the spring? Rodney Rt 1 Box 564, Brookline MO 65619.

SKOINK 6 (punk, oi, ska hardcore fanzine) now available featuring Red Alert, The Scatterbrains, the Way, Red London, Blanks '77, and articles on S.E. hardline, the scenes in Colombia, Finland, Spain, etc., plus news and tons of record/fanzine reviews (all fully written in English). send \$1.50 (surface) \$2.50 (air mail) to Johan Van Mieghem, Postbus 41, 9550 Herzele, Belgium.

WHAFUCK? Is anyone out there who can send me a clue? My situation has me trapped and unaware. Some tapes and letters might help. Unique letters will be your reward. Female responses appreciated. T., 3911 17th Ave. NW, Rochester, MN 55901.

FEMINISM NOW! "Our Bodies, Our Rights, No Compromise". Pro-choice T-shirts \$10.00. Female biology sign with fist on front, words on back. Also, Take Control zine \$2.00. Articles on home abortion, feminist networking, and defending abortion. Cash or MO to Radical Wimin, PO Box 41584, Memphis TN 38174. No checks.

FOR SALE: Oi Polloi "Outraged at Atomic Menace" LP \$10.00, Cowboy Killers "Press..." LP \$7.00 and Media Children 7" \$3.00. Also, send a stamp for a list of Anarcho punk stuff I'm auctioning off. Write to PO Box 241532, Memphis TN 38124.

PRAYING MANTIS MAILORDER. Records, tapes, zines. Ebullition, Simple Machines, Profane Existence... for a complete list send SASE to: Brix, POB 144, W Bend WI 53095.

FOR SALE!!! Huge stock of quality Bondage Bracelets \$8.00 each (made with black genuine leather & shiny silver loops)—Huge stock of quality Bondage Belts \$16.00 each (made with black genuine leather & shiny silver loops). Ledandustrophy Enterprizes, PO Box 86217, Phoenix AZ 85080.

18 YEAR OLD MOHAWKED PUNK from Colombia into Exploited, Chaos UK, GBH, Circle Jerks, Filth, anarchy, occult, chicks with fucked up hair and mail, unfortunately I'm not receiving any. Send me anything: Poems, Art, Pictures, Flyers etc. Write to Danny Pratt, 11324 NW Flagler Ln, Miami FL 33172.

MANY RECORDS FOR TRADE (Warzone 1st press/ COSA ep/ CroMags 10" bla bla bla...) Looking for: Icons of Filth, Antisect and many more. Please send lists: A. Ujma, Uberweg 50, 7334 Süßen, W Germany.

AUCTION! Mudhoney, Soundgarden, Tad, Nirvana, Big Black, Rapeman, Misfits, Samhain, more! Send S.A.S.E. to: Arik, 1706 Second Ave. SO. #24, Minneapolis, MN 55403

LAS VEGAS OR BUST! Learn how to beat the casinos & your buddies at blackjack, poker, etc. Send 50 cents for a list of books. M. E., Dept. GA-R, Santa Barbara CA 93121.

LOTS OF T-SHIRTS and patches and zines and books and records and tapes and shit. Send a SASE for free catalog and sticker. Everything is pretty cheap. Write to Neverendingvegetable, PO Box 263, Colorado Springs CO 80901-0263.

INFINITE ONION zine #6. Stuff on Rasta, Hitler's B-day party, the draft, Phantasmorgasm tour diarrhea, interviews with ex-naziskin leader and Profane Existence. Also art, seams, and more. \$1 from PO box 263, Colorado Springs CO 80901.

PUNK SUCKS SO FUCK YOU... Real Misanthrope seeks 3 AM hell/bliss survivors, neurotic goth chicks, borderlineschizophrenics, apocalypse watchers, subgenii, pagans, surrealists, insomniacs, and anyone bearing the wounds of Christ. I'm 21 into: Death In June Current 93, Swans, Black flag, Sonic Youth, Ministry and watching the world disappear. Please write: Dave grave, 14 Rundel PK. #2, Rochester, NY 14607.

POLY BAGS - sleeves for your records, prices ppd. 7": 120 - \$5.00, 500 - \$17.00, 1000 - \$32.00. 12": 60 - \$5.00, 200 - \$15.00, 500 - \$32.00. 10": 10 - \$2.00. Cash or blank postal money order to: Greg, PO Box 482, Paoli, PA 19301.

DON'T READ THIS! Underdog records for sale: Shaggy/Eskimo Nation split 7", Tasty Bush 7", Eskimo Nation 7", 8 Barks 7"s (EP #1 & #2), I.M.F. 7", Dead Steel mill 7", each \$3.50 ppd. Send stamp for catalog/newsletter! D.I.Y. or don't do it. Underdog Records, PO Box 14182, Chicago, IL 60614.

FEMINIST/PUNK ZINES! I'm looking for any and all. Please send info! I would also appreciate any observations, opinions, essays, pics, about punk women, feminism, etc.. Also looking for girl bands. Valerie Taylor, 1600 Grand Ave., St. Paul, MN 55105.

MRR READER AND FRIEND (male/female) traveling in Europe Sept. - Dec. 1992. Hope to correspond with anyone having advice about cheap eats, cool clubs, and especially who might offer a night's free accommodations in your city. We are easy-going and honest. Will return kindness if you come to US. Robert Zieger, 230 12th Ave., Seattle, WA 98102. USA.

URGENT. WANTED: Devo - Live LP. Blurt "Friday the 12th" LP, Quartet - 2X - LP, Big Black "Lungs", Black Flag Live promo 7", & Live in Hamburg (orig., vid.), REM "Radio free Europe" (1st on Hiptone), Butthole Surfers "Blind Eye" video (w/5" record), Half Japanese "Calling All Girls" 7", Shonen Knife "Pretty Little Baka Guy" (1st): Doug, 11 Country LN, Collinsville, CT, 06022.

THE CRAMPS, FLAMING LIPS, Sex Pistols, DOA, Social distortion and more! For a free CD mail order catalog, send a stamped self-addressed envelope to: Restless Mail Order, PO Box 6420, Hollywood, CA 90028.

HEY YOU! Check this out. 3 stamps gets you a copy of 312 skate zine plus catalogs for Sluggo's skates and stickers. Maybe my chick will kiss your envelope. Send to: 312, 2524 Lincoln Ave. #105, Chicago, IL 60614.

FOR SALE - Youth Of Today "Breakdown the Walls" on Wishing Well, 1st pressing for \$25.00. 4 Uniform Choice "Screaming For Change" LPs, 1st pressing for \$20, read and green for \$25 each and marble for \$35 and a Unity 7" for \$15. All prices O.B.O. Brett BoRoberson, (602) 491-1205, or write: 1659 W. Millagro, Mesa, AZ 85202.

BANG! #23 Special all babe issue is available with: Lydia Lunch, Kayla Kleevage, Beverlee Hills, Kristy Swanson, and more. We're looking for a few rock n' roll writers. Send \$1 cash and two stamps per issue to: Bang! 77 Newborn Ave., Medford, MA 02155-6430.

PLEASE HELP: I'm a 17 year old gothic princess. Loves Sisters Of Mercy, Janes Addiction, Bauhaus etc., Looking for black clothed punk & gothic gods to worship. Let me serve you. come with me on a walk through the darkness of eternity. Write to: Barbara, 79 Port Monmouth Rd., Port Monmouth, NJ 07758.

WANTED! The Damned. Serious collector will pay top prices for records, acetates, promos, press kits, posters, etc. from Japan, USA, New Zealand, Canada, Italy, Thailand, India, Phillipines, Greece, Africa, Mexico, Holland, Germany, etc., Anything at all considered. Please write anytime. All letters replied: Carl Gee, 56 Zetland St., Darlington, Co. Durham, DL3 0NF, England.

OUT NOW! Dare to Defy 7" - 4 songs of brutal metallic hardcore and Test of Time - 4 songs 7": danceable hardcore from Connecticut. - \$5 ppd. world to: Inner Rage records c/o Jean - Marc Dablin, 5. rue A. Fleming, 94560 Ezanville, France.

WE HAVE IN TRADE: Judge: Schism 7", Septic Death: Burial 7", SubPop singles club 7"s, Bad Religion: into the Unknown LP, Weirdos: Action Design 12", DOA: Triumph of the Ignoroids 12", Minor Threat: In My Eyes 7", Terveet Kadet: Message 12" and hundreds more... Stuff we need: DOA: Prisoner 7", Cock Sparrer: Shock troops LP, Toxic Reasons: Ghostown & War heroes 7"s, Really Red: Crowd control, Modern needs, & Despire moral majority 7"s, Subhumans (Can.): All 7" & 12"s, Viletones: Look back in anger 7" + much more, so write & send lists to: A.A. Records, Box 74, SF-11101 Riihimaki, Finland.

MAC USERS!! Don't throw your money away!! I can get you Pagemaker 4.2 for \$275 and MS Word 5 for \$175. NO, this is not a scam and there's no catch, I just have connections and want to help you out. Call me! Grege, (805) 564-6021, PO Box 42242, Santa Barbara, CA 93140. This is for real.

WHERE OH WHERE can I find the triple grooved glow-in-dark 10" ep called "Yo Rumpus Room" by the band Rump? I saw them live and haven't been the same since. Are they from CA (No. or So.)? Juana Faulk. 511 Kimberly, San Dimas, CA 91733.

ANDROMEDA PRESS is still looking for good writers of all varieties to contribute to an alternative compilation book of fiction/poetry. The book will be a benefit for Earth First!, and contributors will receive a free copy. Send your best stuff along with a SASE to: Andromeda Press, PO Box 423592, San Francisco, CA 94102.

COMPLETE PUNK AUCTION: Records and a ton 'o printed matter. S.A.S.E. or 2 IRCs for the list to: Seidboard World Enterprises, PO Box 137-M, Prince Street Station, New York NY 10012.

NATION OF ULYSSES: Please send any all NOU related materials; ie: articles and interviews (any publication), photographs, flyers, information on audio and video bootlegs for sale, etc. Monetary reimbursement will have to suffice. I'll cover all postage costs as well. Dan Eldridge Jr., PO Box 1362, McMurray, PA 15317

TAPE CLASSIFIEDS

40 WORDS \$2CASH

HARDCORE & EXPERIMENTAL videos wanted for a national alternative music program - Noise Bazaar. To be considered, VHS tapes should be submitted to: WNEU-TV/ 1001 East Entry Dr./ Pittsburgh/ PA 15216. Tapes can also be submitted for a home-video program in production. Videos will not be returned.

LIVEAUDIO/VIDEO FOR SALE/TRADE. Punk, hardcore, thrash. Over one thousand shows, Excellent prices and quality, Send your list or two stamps and list of bands your looking for. Nada Khod, 547 Alleghany Ave. #3, Towson, MD 21204.

SHLÖNK! SHLÖNK! SHLÖNK! Guaranteed to annoy your parents!!! Live tape \$4.00. Recorded Dec. 31st '91 Krefeld, Germany. Superb Sound Quality!!! T-shirts \$8.00—1) Mutated Dick design (multi color on white) 2) same on black. Arm Your Children video \$6.00. Package Deal!!! Includes: 1 tape, 1 T Shirt, 1 Video, 1 Glossy Band Photo, \$15 total. Angie Shlönk, 3032 St. Antoine West, Montreal, PQ, H40 1A5, Canada.

JANE'S ADDICTION—11/25/88 Cabaret Metro, Chicago. 70 min. Sound ex. Performance Ex+++ Kettle Whistle!! \$8 ppd. cash or MO. Also have list of many hot Jane's videos for under \$20. Rage! Paul Losoff, 246 Crescent Drive, Glenview IL 60025-4616.

SATAN SMASHING HEADS, ripping limbs, and gutting our bodies. Killing, Mayhem, Death. Satan is strongest in the minds of the wretched evil zombie school child: n. Tape #4 and pamphlet only \$4, send money: CNF, Box 4152, Virginia Beach VA 23450.

GLEN DANZIG VIDEO - Live from Gold's Gym. Join Glen as he pumps iron, takes steroids, and performs decadent sexual acts on his bodyguards. For \$50 cash only as I'm financing a car with this video. Write: Dickhead Ripping You Off Videos.

VIDEO - Wanna trade? I have: Nation of Ulysses, Shudder to Think, Rites of Spring, Kiss, Dwarves, Holy Rollers, Severin, Superching, and Jawbox. Want: Rites of Spring, Kingface, Nation of Ulysses, Melvins, Helmet, Body Count, Shudder to Think, and Masters of Reality. Also want good MST 3000 episodes. J. Hunter/ PO Box 195/ Tulsa/ OK 74171. Sorry for late responses, school has kept me busy.

70'S AND 80'S are back! - I have been persuaded (thanks to Loveslug) to start my cheesy covers compilation again. If you have a bad 70's or 80's song already recorded that I could use, let me know. J. Hunter/ PO Box 195/ Tulsa/ OK 74171.

FREE VIDEOS!!!! Fuck No! Send 2 stamps or \$1 for 11 page list full of video, audio, and 7" trade list. 100's of videos available, including Melvins, Unsane, Surgery, Babes, Helios, Boss Hog, Oxbow, Helmet, Lizard, and tons more - cooler prices than those other fuckers! Everybody write: Jay Kuehm/ 1026 Thomas Blvd./ Mundelein/ IL 60060. Forget the stamps? Forget the list.

AUDIO VIDEO TRADERS we can't do it if you don't send them lists. Still need stuff by The Catatronics, Antiseen, G.G. Allin, Bloody Mess & the Skabs, Cedar St. Sluts, Attitude Adjustment. Does anyone have a Zero Boys "Vicious Circle" LP they will sell? Also need Bloody Mess 7". Kevin Sisk, 303 SW Blvd., Aberdeen, WA 98520.

VIDEOS WANTED! Alien Sex Fiend, Kiss, Metallica w/diff Burton, Nine Inch Nails, Butthole Surfers, Ozzy, Nirvana, Soundgarden, and more: Looking for good quality only. Will buy or trade. Write to: Darren Schulte, 1019 Willot Rd., St. Peters. MO 63376. Also looking to trade Metallica concert photos...please write, I'm bored.

VIDEOS FOR SALE: Crass, Conflict, Discharge, UK Subs, Damned, GBH, Misfits, GG, Abrasive Wheels, Screamers, Undertones, Buzzcocks, SLF, Jam, Bobby Sox, Meatmen, Gwar, Japanese HC/Punk and more. For list send \$1 to: Jeremy, Astor Station, Box 969, Boston, MA 02123

MISFITS OUTTAKES, unreleased recordings, and live excerpts on 30-song, 90-minute tape. With interview. The ultimate in Misfits compilations! Contains "Cough Cool", "Rat Fink", "Return of the Fly", "Spook City USA", plus outtakes on old favorites like "She", "Teenagers", "Vampira", etc. \$6.00 per tape. Send cash or money order to: Brian Sheppard/ 2401 Spring Creek #3007/ Plano/ TX 75023.

LIVE SOCIAL DISTORTION audio. 11 different shows from 1982-90. Also live shows by TSOL and Minor Threat, plus some others. Write to Rich Kline, 122 Hill St., Lock Haven, PA, 17745. Hello Malinda. I love you!!!

AMAZING U.F.O. VIDEO! new on 1/2" VHS send \$25.00 P&P to: PI-SANO, Bx. 621554 Int. Airport, Orlando, Florida 32862. Order today! First time ever offered!

LIVE AUDIO FOR SALE. L7: Seattle, WA 8/91, 65 minutes. Samiam: Gilman St., Berkeley, CA 12/90, 45 minutes. Both are \$8 each ppd. N. America and \$10 elsewhere. Both recordings are of excellent sound quality. Jeff Coulter, 6 Windy Hill, Elkview, WV 25071. Cash or MO, \$1 gets list. Contagious.

WOULD ANYBODY happen to have demos by Dove (early '83) and Insurrection (DC) that I could possibly get a copy of? Please write! Thanks. Adam, 4220 St. James Pl., San Diego, CA 92103.

VIDEO FOR SALE OR TRADE: 100's to choose from. GG Allin all 1991 & 1992 Shows. Jesus Lizard, Bad Religion, Fugazi, Buttholes, Nirvana, Helmet, L7, Thunders, Siouxsie, Primus, Janes, Cramps, Ramones, Misfits, & many many more. Write Merle Allin, 298 Mulberry st. #7D, New York, NY 10012. Or call (212) 274-0803.

GG ALLIN & THE MURDER JUNKIES VIDEOS: All new 1991 & 1992 shows. Over 20 shows from our last three tours. All excellent quality from the masters. Lots of shit & blood. Also have the Orlando show & the Austin show where he got arrested. Write: Merle Allin, 298 Mulberry St. #7D, New York, NY 10012. Or call (212) 274-0803.

VIDEOS: Hundreds of Hardcore & metal videos vid's. Send a self-addressed stamped envelope for a complete list today. Video traders - your list gets mine. Frank/ Videos P.O. Box 165, Olmsted Falls, OH, 44138 USA (VHS only)

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NIRVANA - Live 12/28/91 Del Mar, CA. \$2.00 ppd. Send 60 min. cassette tape to: A.P. Coffee, 1465 Grand #10, San Diego, CA 92109.

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